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GSA TAPS MICHAEL VAN VALKENBURGH
FOR FEDERAL PLAZA REVAMP



The plaza at Lafayette and Worth streets.

PLAZA REDO, AGAIN

The federally owned plaza where Richard Serra's controversial *Tilted Arc* sculpture once stood—and now sprawls landscape architect Martha Schwartz's composition of planted mounds and bright-green curling benches—is getting another makeover this

spring. The General Services Administration (GSA) has confirmed that Michael Van Valkenburgh Associates will redesign the public space in front of the Jacob K. Javits Federal Building, working under lead architect Wank Adams Slavin **continued on page 7**

NANTUCKET SOUND DESIGNATION COULD SCUTTLE WIND FARM

WIND BREAKER?



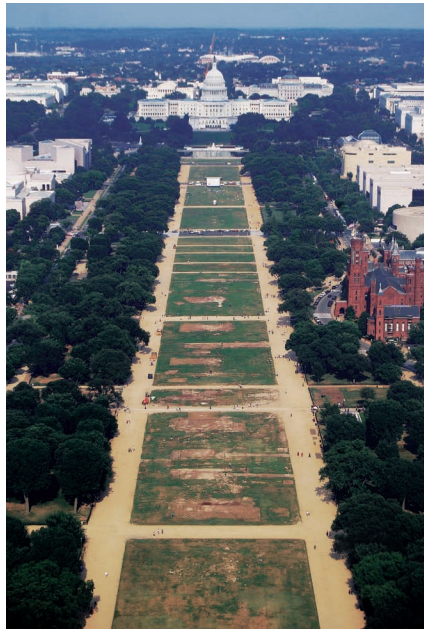
Simulation of view of the wind farm from Cape Cod.

A large wind farm planned for the Nantucket Sound has long divided environmentalists. Some see it as a significant boost for renewable energy—developer Energy Management estimates it would generate enough power for all of Cape Cod—while others see it as a

massive intrusion into one of the most scenic shorelines in the country. While the farm has been debated for years, a recent National Park Service finding that the Sound is eligible for listing on the National Register of Historic Places has thrown up a **continued on page 4**

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PLANS TO SPRUCE UP NATIONAL
MALL INCLUDE RADICAL IDEAS

DON'T TREAD ON ME

Many thousands of public comments have poured in since the National Park Service (NPS) announced their intention two years ago to renovate Washington, D.C.'s overused, unkempt National Mall. The NPS has converted that feedback into five potential plans for a new Mall, described and evaluated in an **continued on page 10**

CONTENTS

05
WHIG HALL
MAKEOVER

06
BEFORE THE
DELUGE

21
XENAKIS
TUNE-UP

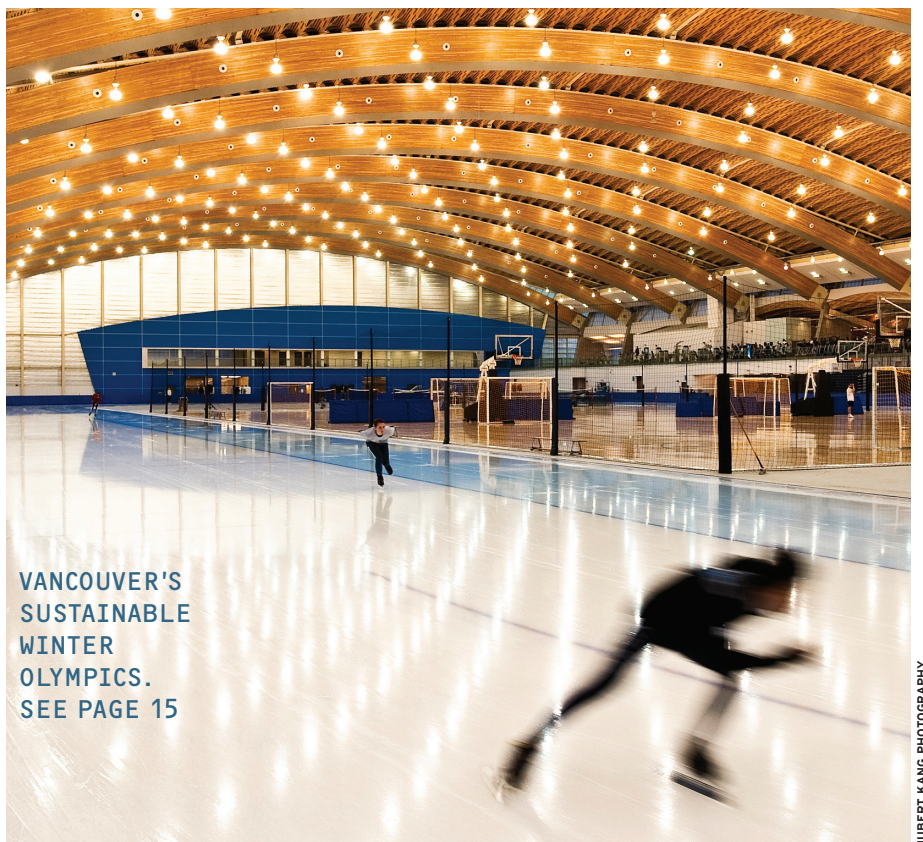
26
NEUTRA IN
GETTYSBURG

04 EAVESDROP
10 AT DEADLINE
19 DIARY
22 MARKETPLACE
25 CLASSIFIEDS

INSTITUTION SELECTS NEW
PARTNER FOR HOUSE PUBLICATION

AIA BREAKS WITH RECORD

There are professional institutions, and there are cultural institutions. For 110 years, *Architectural Record* has been the latter for most practicing architects in the country, delivering the **continued on page 3**



VANCOUVER'S
SUSTAINABLE
WINTER
OLYMPICS.
SEE PAGE 15

HUBERT KANG PHOTOGRAPHY



Harlem Hospital New York, NY



Renderings: HOK

Chapter III

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DOING LESS WITH LESS

For a sobering glimpse of the post-boom state of the nation, look across the Hudson River, where New Jersey's new Republican governor, Christopher J. Christie, was sworn in on January 19 after ousting his opponent on a conservative platform of state government shrinkage, red-tape reduction, and fiscal accountability.

Days after taking office, the administration released a series of bluntly worded memos on all aspects of state operations, from economic development to transportation initiatives and environmental protection. The 19 papers, drafted by bipartisan panels, amounted to an unvarnished report card on New Jersey's broken-down government. But as they laid out bold ideas for reform, the reports offered a taste of what's to come for the rest of us amid budget deficits and a rightward-drifting electorate. If the Garden State's bipartisan agenda is any measure, we'll continue to see more modest means and expectations, but also fresh thinking about how to better the built landscape through smart design rather than the last decade's development boondoggles.

Some of the reports' most scathing language was aimed at the real estate sector, in particular Xanadu, the stalled, \$2 billion retail and entertainment behemoth on the New Jersey Turnpike. "Presently," the authors wrote, "this 2.3 million square foot complex looms as an abandoned project at the 'front door' of New Jersey's historical sports and entertainment headquarters, the Meadowlands." Planned to contain the largest Ferris wheel in North America and an 800-foot-long indoor snowboarding slope, the project "appears to be a failed business model," the committee said, calling on developers to "open or surrender the property."

Some have suggested that the state sue to reclaim the site, but the real point seemed to be an attack on developer-friendly dealmaking. Christie's team was aghast that Xanadu owners lacked even a deadline for opening the place. During freewheeling negotiations, all parties assumed that once Xanadu was constructed, "the developer's investment return and debt service requirements would compel the prompt opening and continuous operation" of the project. "Unbelievable!"

A critical eye informed other recommendations to overhaul the state's horse-racing operations ("the business model is broken"), its casino business (six of Atlantic City's 11 casinos are bankrupt or being restructured) and rethink terms for the new Giants and Jets stadium (projected to be a long-term financial drain). Other good ideas included expanding the state's generous urban transit hub tax credit and leveraging the Port Authority's ability to invest in critical infrastructure projects.

On balance, the mix of conservative doctrine—including a manifesto on reining in the Department of Environmental Protection to accommodate development interests—and progressive impulses seemed to mirror the mood in Washington and elsewhere. Whether it's adopting a master plan to revitalize Atlantic City's bleak boardwalk district or building a new Bayonne Bridge, the reports hinted that we may yet see a recessionary silver lining as governments realize that sound planning and urban design make good economic sense, too. For better or worse, New Jersey's new credo—Do less with less, and do it better—is one we'll be getting used to. **JEFF BYLES**

AIA BREAKS WITH RECORD continued from front page world of projects, new developments, and news in crisp photography. In 1996, both institutions joined forces and became the heavy-hitter publication of the industry. But on January 12, the board of the American Institute of Architects decided to sever that tie by selecting Hanley Wood, publisher of *Architect*, *Builder*, *Big Builder*, and *Tools*, among others, as the publisher of the official AIA journal. Both the AIA and Hanley Wood are based in Washington, D.C.

The decennial contract has been a lucrative one for McGraw-Hill, the publisher of *Record*, as well as *Engineering News Record*, *GreenSource*, and others, bringing with it some 80,000 automatic subscribers via AIA membership fees. In a letter sent to select AIA members from president George Miller and executive vice president and CEO Christine McEntee and obtained by *AN*, they describe the move as creating "an integrated media approach for the AIA's official publication and our annual convention... to create a more nimble AIA, able to adapt and change to better meet the needs of members and the clients and communities we serve."

Editorial Director of McGraw-Hill Construction Robert Ivy said in a phone interview that the RFP seemed to emphasize the need for a partner to take on trade shows, namely the AIA convention, and other non-publication-related platforms. Tighter AIA control on content was also requisite in the RFP. "We never were the 'official' publication of the AIA," Ivy said. "We have always maintained an autonomous relationship as an independent publication that the AIA had selected to present to its membership."

Ivy added, "We have always covered—and we will cover even more now—what architects care about most: projects." Aware of the challenges, he said, "In fact, our plan for the future is to offer an even more independent and critical voice than we have in the past." Currently about 30,000 to 40,000 of the magazine's 118,000 subscribers are fully paid, and *Record* will now need to build from that modest base—no easy task these days. A far larger demographic seeks out the website, according to Ivy, and the staff is now exploring ways to maximize social tools—including features such as the public uploading photos—as a way to expand that audience.

Now, speculation which for some time had been focused on who was going to carry the AIA torch forward will move over to Hanley Wood's plans, specifically in regards to *Architect* magazine. The contract with McGraw-Hill remains in place through the end of the year, with no interruption in service, so that a smooth transition between McGraw-Hill and Hanley Wood might be achieved. **MATT CHABAN AND JULIE V. IOVINE**

LETTERS

SETTING THE RECORD STRAIGHT

The article titled "Whatever Works," (*AN* 01_01.20.2010) contains errors that we would like to correct. In essence the article incorrectly conflates two separate business ventures in which SHoP is involved, and makes several factual misstatements about each.

Far from being a "hedging strategy"—as stated in the article—sustainable innovations are a core part of SHoP's philosophy, and we are committed to the creation of strategic partnerships and new business ventures in order to effect this change. With these ideas as a driving principle, SHoP formed a joint-venture partnership with Buro Happold and

HR&A Advisors to provide sustainable investment and implementation strategies for existing buildings. This venture, called G.Works, creates efficiency through providing a simplified contractual structure and streamlined implementation process, reducing cost and thereby increasing incentive for property owners to green their properties. G.Works is an entirely separate entity from each of these three companies, although it draws directly from the experience of all of the firms to provide these services.

SHoP has also committed its resources to HeliOptix LLC (HeliOptix). HeliOptix was formed in 2009 with the creators of the

Integrated Concentrating Solar Facade (ICSF) system, who invented this new core technology for building integrated PVs and have been developing the system at Rensselaer Polytechnic Institute since 2000. As a member of HeliOptix, SHoP is contributing to the development and commercialization of the ICSF system, in partnership with a number of other institutions, researchers, and designers. HeliOptix is a separate company from SHoP and is not, as is stated in the article, an "in-house project designing solar panels."

In addition to the erroneous suggestion that these two companies are related, there were multiple incorrect captions in the article

identifying the facade system as "HeliOptix" (which is the company's—not the system's—name) as well as several quotes attributed to various staff members of SHoP that were not accurate.

SHOP PRINCIPALS
NEW YORK

CORRECTION

Our Best Sources feature ("Insider Trading," *AN* 01_01.20.2010) carried an incorrect credit for images of Alexander Gorlin's Southampton Beach House. The photographer, Michael Moran, is not affiliated with Esto.

NO ONE'S TALKING...

When the January 14th press release from the AIA announcing the selection of Hanley Wood as its new Integrated Media Partner said “It may be sensible to avoid speculation about the implications of the Board's decision,” Eavesdrop took that as a gentle gag order. Since then, not a Scooter Libby, much less a Deep Throat, has come forward to confirm such intriguing possibilities as a split board on the decision to break with *Architectural Record*.

AIA watchers are pondering what Hanley Wood offers that McGraw-Hill doesn't. Theories focus on the rival publications. *Architectural Record* has never been a mouthpiece for the institute, a perception that has always bugged AIA executives. Proponents of this theory say that Hanley Wood is willing to make *Architect* more accommodating. Some cynics have even suggested that the company may rebrand its flagship magazine, *AIA Architect*. No way, right?

Eavesdrop thinks this theory is a red herring. The money is in the convention, continuing education, and membership dues, not 12 magazine issues a year. The AIA claims that in 2009 it had a 90 percent retention rate for a membership of about 86,000 members. Doesn't this also indicate a decline of 10 percent or a loss of about 8,600 members? Therefore, Eavesdrop speculates that the AIA's choice of Hanley Wood has to do with creating that “exciting group of services for our members that will deliver member value,” mentioned in the announcement. Unemployed architects and struggling firms will need some excitement to keep them paying dues that can range from several hundred to many thousands of dollars annually. Best wishes to everyone.

EVERYONE'S TALKING...

No gag order here. Architect **Adrian Smith** is claiming that SOM, his home for 40 years, is “minimizing or erasing his credit as primary designer for the firm's super-tall buildings around the world. He said they are doing it for competitive spite, calling it ‘deception by omission.’ It's creating high tension in high places,” reports David Roeder in *The Chicago Sun-Times*. A partner at SOM before leaving to start a firm with **Gordon Gill**, Smith, by all accounts, was the design partner of Burj Khalifa, the tallest building in the world for the time being.

SOM denied the charges in a curt email to the paper. Okay, but developers of big buildings like Smith, so is SOM maybe belatedly trying to minimize his contributions in these competitive times? Too late: Wikipedia and the official website for the tower (www.burjkhalifa.ae) both specifically name Smith as the design partner. Best wishes to everyone.

[SEND BLANDISHMENTS APLENTY TO EAVESDROP@ARCHPAPER.COM](mailto:EAVESDROP@ARCHPAPER.COM)

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Women and minority candidates are strongly encouraged to apply.

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PASTOR CONDEMNS LPC FOR LANDMARKING UWS CHURCH

THEY NEIGHBOR'S WILL

Whose demands for maintenance count most, a historic church or a shrinking congregation? And can either survive in the cutthroat world of Manhattan real estate? That is the debate—and occasional argument—that has surrounded the corner of 86th Street and Amsterdam Avenue on the Upper West Side for nearly a decade.

The flashpoint is the 1880s West-Park Presbyterian church, designed by Leopold Eidlitz and Henry Kilburn, which was designated a New York City landmark on January 12. Parishioners of the church claim they may have to abandon their century-old home now that they cannot count on a renovation and expansion to help with maintenance and alleviate financial difficulties. Preservationists, neighbors, and local politicians counter that it is arguably the finest Romanesque Revival church in the city, and point to the church's longstanding refusal to be landmarked—dating back to the creation of the Upper West Side Historic District in 1990—as the real problem.

In 2003, two years after a devastating storm revealed signs of serious deterioration in the building's sandstone facade, the church contacted Related Companies for help. The developer proposed demolishing the church and replacing it with a boxy glass

tower and crystalline modernist chapel designed by Franke, Gottsegen, Cox Architects. Neighbors, including Friends of West-Park, cried foul. The group's co-founder, Tom Vitullo-Martin, still questions the church's motives, telling *AN*, “This has nothing to do with the stones, which are in pretty good shape. This is all about money.”

Related abandoned the project amid public outcry, but the church continued to work with the Friends group on a Tate Modern-style addition that would keep the facade but replace most of the church with a school. The plans were devised by architect Peter Samton of Gruzen Samton and preservationist Page Cowley (both locals), but faltered because the New York City Presbytery argued it would not generate a sustaining income.

The church then turned to another developer, Richmond, who proposed a plan to retain 85 percent of the building while demolishing the offices in back, replacing them with a residential tower. Despite including a number of affordable housing units, the tower angered the community not only for its height but also because it would replace the original parish house.

“It is and has always been our desire to rebuild, restore, and renew what was given to

us by our forebears,” said Reverend Robert Brashear of West-Park in an interview. “At the same time, the building is a means to an end, not an end in and of itself.”

All the while, the Landmarks Preservation Commission was flooded with petitions and thousands of letters, as a spokesperson confirmed, begging it to take up the matter. The church was calendared for review last February—at which point Richmond walked away—after a burst pipe raised fears about its continued maintenance. The church was designated by a unanimous vote on January 12.

Stephen Byrnes, who joined the commission five years ago, said landmarking the church was at the top of his wish list since Day One. He acknowledged that the church may not now be able to raise the money it needs for restoration. “We know that, but that's not under our purview,” he said. “We're looking at this in terms of its architecture and its significance to the city, and that's our responsibility.” **MC**



WIND BREAKER? continued from front page last-minute roadblock for the project. Secretary of the Interior Ken Salazar recently met with stakeholders to try to broker a deal for the site, whose Register status was based on a petition by Native American tribes in the area.

“Secretary Salazar said he had two things to meet: renewable energy goals and tribal rights,” said Audra Park, president of the Alliance to Protect Nantucket Sound, an advocacy group that has opposed the Cape Wind project, and who attended the meeting. The Alliance and one of the tribes favor relocating the farm to an alternative site outside of the area bounded by Cape Cod, Martha's Vineyard, and Nantucket. Their preferred site, known as the South of Tuckernuck Island Alternative, is southeast of Nantucket. The alternative site would move the farm outside of the Register-eligible area but would be more costly for the developer, due to longer transmission lines. Park believes the Town of Barnstable, on the Cape, could offset the additional costs.

The Mashpee and Aquinnah Wampanoag tribes petitioned the Park Service for the eligibility of the Sound on the grounds that the 130-turbine wind farm would interfere with their cultural rituals, including their traditional sun greetings and ancestral burial

grounds (the area was above water prior to the most recent Ice Age). The Park Service overturned an earlier determination by the Massachusetts Historic Preservation Officer, who declared the area ineligible. The 560-square-mile area is the first stretch of ocean that meets the Park Service criteria for listing on the Register.

The move puts the Obama Administration in a difficult position of promoting renewable energy while balancing tribal rights. Following a rocky Climate Change Summit in Copenhagen, the administration is at pains to show progress on green power. “If a project such as Cape Wind can't get permitted and built, it's clearly going to shake the confidence of investors in other countries around the world in our seriousness about addressing global warming and creating a clean-energy economy,” Nathaniel Greene, a spokesman for the Natural Resources Defense Council, told *The Vineyard Gazette*.

Three options are on the table for the project: proceeding with the farm as planned, moving it to an alternative site, or reducing the project's area. Or killing it altogether. Secretary Salazar has said that if the stakeholders fail to reach an agreement by March 1, he would issue a memorandum of agreement on how to proceed by mid-April.

ALAN G. BRAKE

WILLIAMSBURG RETROFIT FACES CHANGED LANDSCAPE

DEBATING DOMINO



COURTESY CPC

On January 4, developer CPC Resources' plan to create a 2.8-million-square-foot mixed-income complex at Williamsburg's Domino Sugar refinery was certified by the City Planning Commission, triggering a nine-month ULURP process. That makes it 18 months since parts of the refinery were designated landmarks; in that amount of time, the old plant could have churned out 1,500 tons of sugar.

At the same time, the landscape surrounding Domino has shifted from one filled with cranes and jackhammers to one settling into rust and rot. Since Rafael Viñoly-designed plans for the sprawling waterfront complex were unveiled in 2007, the real estate market has collapsed, nowhere moreso than in North Brooklyn, where condos half-built and barely occupied are now the norm.

The political climate has also changed, with the election of Stephen Levin to the city council last fall. He replaces David Yassky, who shared the neighborhood's ambivalence about the impact of rapid development. Levin is even more skeptical. While he declined to comment for this article, his statements to others indicate that he's leaning toward a smaller Domino.

Even the plan itself has changed, though not by much. An office tower will now stand on a lot—the northernmost of five—originally designated residential, due to its proximity to a power station across the street. (New state laws prohibit operable windows close to power plants.) Otherwise, massings remain largely the same for Viñoly's 30- and 40-story towers that bookend the retrofitted refinery, itself designed by Beyer Blinder Belle.

The piece that has changed the least is the upland block across Kent Avenue, where the developer wants to build 50 percent of its affordable housing on a lot twice as dense as the 2005 rezoning otherwise would have allowed. The community is rankled by such density, because they have turned down similarly overbuilt projects in the past and fear setting a precedent.

"It's a big, ambitious project, and once again the board is going to have to decide if they want to give away the store for affordable housing, and how much they want to give it away for," said Ward Dennis, chair of the local community board's land-use committee. "It's always a tradeoff."

MC

OPEN> GARDEN

> URBAN GARDEN ROOM

One Bryant Park
42nd Street and 6th Avenue
Designer:
Wallace Roberts & Todd



LARRY LEDERMAN

Four leafy-green monoliths stand in the street-level atrium of One Bryant Park's Bank of America tower, a tribute to the Cook + Fox-designed building's LEED Platinum rating. The permanent public installation is the work of a team from Wallace Roberts & Todd headed by designer Margie Ruddick and sculptor Dorothy Ruddick. Montréal-based Mosaiculture Internationale created its galvanized steel frames, which are outfitted with irrigation systems and porous fabric, and home to thousands of ferns, mosses, and lichens. An added side benefit: A fresher atrium. "The sculptures scrub the air," Margie Ruddick said. **JULIA GALEF**



PRINCETON'S HISTORIC WHIG HALL GETS A SECOND STRONG RENOVATION

TWICE CHARMED

The campus of Princeton University is home to some remarkable buildings designed by architects as varied as Ralph Adams Cram, Robert Venturi, and McKim, Mead & White. In the historic center of the campus sits Whig Hall, a small Beaux Arts classical temple with a modernist twist that belongs on

this distinguished list of important architecture. The original building was designed for a campus debating society in 1893 by A. Page Brown, a prominent figure in the City Beautiful movement. His design is a perfectly scaled and detailed marble monument of late 19th century classicism.



COURTESY CHRONICLE OF HIGHER EDUCATION

But it is the modernist twist that makes Whig Hall quite extraordinary for a historic American building. In 1969, a fire gutted the structure, leaving it unusable. Gwathmey Siegel & Associates was hired to renovate the building, inserting an entirely new four-story building within the old walls. But in what may be a first for a historic public building in America, Gwathmey tore off the eastern side of the building and replaced it with a spectacular modernist facade. The new facade is set back from the original stone wall,

and its daring is equal to Michael Graves' still startling Benacerraf addition (built the same year) to a nearby Princeton professor's 19th-century house. Of course, Whig Hall is a public structure. And while architects and clients in Europe have no problem merging the historic and the modern, said Princeton architecture professor M. Christine Boyer, "This is almost never done in this country."

Now Whig Hall has been renovated again—this time by the Princeton firm Farewell Mills Gatsch Architects. Michael Mills from the

firm embraced the challenge of the renovation, as it gave them "a chance to consider both the history of classical university architecture and the legacy of late-modern architecture." The firm enlarged and opened up the small building's public and gallery spaces to better accommodate students' contemporary needs. They also made it fully ADA accessible and added wood millwork to distinguish the new additions from the original classical architecture. While Gwathmey's renovation is typical of his era's less precious concern with historic preservation, Farewell Mills Gatsch also offers a sensitive and brave contemporary approach. One can imagine many architects today wanting to delete the Gwathmey addition, but his intervention is what makes the structure so special. The Princeton firm recognized this about the building, and highlighted both the addition and the original A. Page Brown structure. The result stands up well as an object lesson for today's preservationists who think modern architecture cannot exist alongside older historic structures.

WILLIAM MENKING

THE ARCHITECT'S NEWSPAPER FEBRUARY 3, 2010



SCAPE's oyster reef and water park off Bay Ridge.

COURTESY SCAPE

RISING CURRENTS TEAMS SHARE FLOOD-AVERTING PLANS AS THE TIDE TURNS

When *The New York Times* editorial pages take note of an architecture event, even the unconverted are bound to react. And so it was hardly surprising that the January 9 *Rising Currents* presentation at P.S.1 was wildly oversubscribed. Approximately 350 people sat, stood, and squatted, with the likes of City Planning Chair Amanda Burden and British architect David Adjaye looking on, as five up-and-coming NYC firms showed the fruits of their two-month, MoMA-sponsored labors in 15-minute presentations. The

teams had been tasked with inventing new infrastructure for five designated sites in New York Harbor that would respond to the threat of rising sea levels over the coming decades. An exhibition of their ideas opens at MoMA on March 24.

Barry Bergdoll, MoMA chief curator of architecture and design, kicked off the proceedings with the statement that his department was rethinking "what an architecture exhibition can be," and added that *Rising Currents* was to be the first in a new series of

exhibits on "timely topics with an emphasis on the urban dimension."

Certain tropes of contemporary waterfront design immediately surfaced: walls are bad; wetlands are good. And each project seemed to have a farmer's market, whether on a barge, repurposed railway terminus, or flupsy (a floating oyster incubator). Pavements, edges, parks, and vacant lots were all to be permeable. Food, bi-valve or vegetal, was to be grown at or on the water's edge.

ARO and dlandstudio led with the most recognizable site, Lower Manhattan. Their project focuses on preparing the city for inundation by softening the intersection of land and harbor. A semi-circle of wetlands would be planted around the bottom of Manhattan, replacing the hard edge and dampening waves. Certain avenues and side streets would be designated "blue streets," their roadbeds redone with permeable pavers and layers of dirt and gravel below ground to redirect storm water that could swamp sewers.

LTL Architects worked on a zone that includes Liberty State Park and Ellis and Liberty Islands. They offered one of the most ambitious earthworks, suggesting a rearrangement of Liberty Park's current fill into four "mega-piers" connected by water transport to existing light rail systems and the NJ Turnpike. Uses along their length might include research parks to study flood- and saline-resistant plants; a concert

field with floating stage and Corbusian "aqua-tel" (as in, aquatic hotel); and botanical gardens featuring the invasive species that have already colonized the area. The existing historic structures on their own islands would serve as anchors for and landmarks in the changed landscape.

By contrast, Matthew Baird Architects, on a site incorporating the opposite coasts of Bayonne, NJ and Staten Island, offered almost no architecture. Baird's site has existing shipping piers, a petroleum refinery, and a residential neighborhood—lots of stuff—so he suggested less building than reprogramming what's there in order to maximize shipping, add renewable energy opportunities, and (again) soften the shoreline. One set of abandoned warehouses could be turned into a glass recycling plant, with glass made into "jacks" that would be dropped into the harbor as a base for a new reef. Baird had one of these lovely, even artful, objects on display.

The same jack form cropped up in nARCHITECTS' wildly megastructural proposal for the coast of Brooklyn (Sunset Park and southwards). Y-shaped concrete islands would be deployed between Brooklyn and Staten Island as wave attenuators, with inflatable barriers ready to fight storm surges. These islands would accrete the sediment and eventually become organic. To accommodate the city's growth, new aqueous zoning ordinances would be written, promot-

ing new top-down development sites: landscaped platforms over the water from which developers could hang apartments. Mobile barges with parks, markets, and other programming would ply their trade along the new residential edge.

The simplest proposal was by Kate Orff of SCAPE: "Oystertecture." Her Brooklyn-to-Governors Island site was among the smallest, and she latched onto the mollusk as metaphor and natural workman. "I want to harness the biological power of the creatures in the harbor to create a new relationship between New Yorkers and the harbor," she said. Her plan: to use new colonies of oysters, bred in the Gowanus Canal, to clean the waterways; to line the Gowanus with gardens, joggers, and oyster bars; and to encourage sea life and attenuate waves with a new reef off Bay Ridge. That reef could be knitted of inexpensive fuzzy rope and turned into a water park. It was the hipster preoccupations of Brooklyn as urban solution.

Orff's ideas got the loudest applause, perhaps because their scale seemed manageable and her enthusiasm was infectious. But after the PowerPoint was over, it was hard to know what all this imagination could mean for the city. Yes, it is great that young architects are being asked for solutions to big problems. But only a select few in the audience, not onstage, have the power to make anything happen. **ALEXANDRA LANGE**



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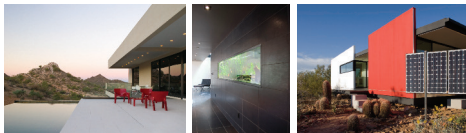
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WASA/MWA/COURTESY GSA

PLAZA REDO, AGAIN

continued from front page
Associates (WASA).

The new design for the plaza, at the intersection of Lafayette and Worth streets in Lower Manhattan, will be the site's fourth iteration in just over 20 years, taking into account temporary landscaping that occupied the space for eight years between the 1989 removal of Serra's wall of weathered steel and the construction of Schwartz's design. The GSA said the work is being principally undertaken to repair the waterproofing of a parking garage beneath the plaza, which makes the project eligible for funds from last year's American Recovery and Reinvestment Act. The two-year, \$5 million to \$10 million endeavor entails the demolition of the existing plaza, reinforcement and repair of the parking garage roof, and installation of landscaping, lighting, security features, and other elements.

Landscape architect Michael Van Valkenburgh described his design in a telephone interview as primarily a "composition of curling and embracing landscape pieces" that will "make clear, welcoming gestures." The plan retains some of the playful nature of Schwartz's design, but simplifies seating and movement across the plaza. A grand stair raking up from Lafayette Street sits on axis with a building entry mainly used for employees since the 2007 completion of an entry podium on the Broadway side of the building. Most of the seating is placed under trees and adjacent to a fountain near the plaza's corner, within

the landscape elements that Valkenburgh has positioned to better connect the space to the surrounding city fabric.

Valkenburgh's team has taken other steps to improve the comfort of plaza users. Microclimates, wind patterns, and natural and artificial lighting were all analyzed in the design, which is being created with lighting designer Leni Schwendinger Light Projects and Carpenter Norris Consulting. The latter's main contribution are heliostats to be installed atop adjacent federal buildings to bring sunlight to areas of the plaza that would otherwise be shaded. Another subtle design touch is found in the gridded stone paving that will counter the organic forms of the trees and mounds. The paving echoes the facade of the 1969 Javits building above, designed by Alfred Easton Poor, Kahn & Jacobs, and Eggers & Higgins, and described by the late Norval White as "an ungainly checkerboard of granite and glass."

It remains to be seen whether the new design will overcome the site's long and legendary history. Two books have been devoted to Serra's artwork and the fight

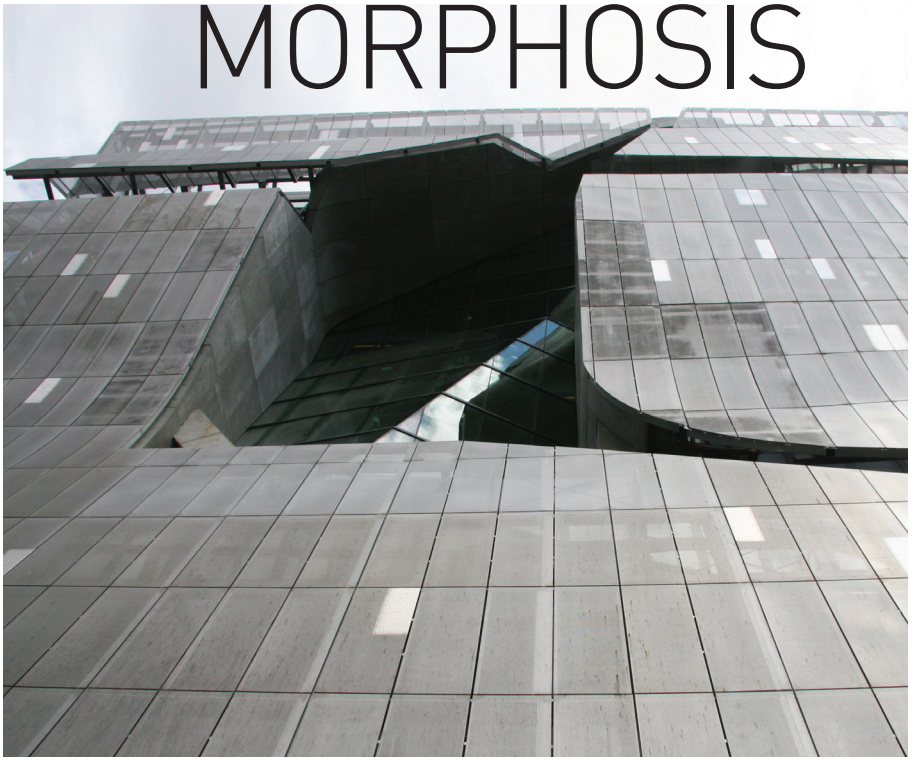
over its removal, spurred by the late Judge Edward D. Re's campaign against what he called *Tilted Arc*'s destruction of "the beauty and spaciousness of the plaza." The piece, installed under the GSA's Art in Architecture Program, was further criticized as being inhospitable to federal employees, visitors, and local residents alike.

Many thought Schwartz's colorful "pop" plaza was the antithesis of Serra's sculpture, though the stretches of postmodern park benches restricted movement much like the earlier work. While the plaza's demolition arises from concerns unrelated to its formal qualities, it does signal a shift toward greener urban landscapes that serve local residents as well as lunchtime workers. Perhaps it is only fitting that Schwartz, who did not return requests for comment, became known as a designer of intentionally short-lived landscapes. In that respect, the Javits plaza is certainly a success. **JOHN HILL**



ANNA VIGNET

METAL-MORPHOSIS



The Cooper Union's new academic building by **Morphosis** architect **Thom Mayne** is not only rekindling the school's ability to inspire new generations of art, architecture and engineering students, its dynamic, shimmering form is igniting the imaginations of all who pass through Cooper Square as well. Much of this energy is owed to the unique transparency of the building's steel-and-glass double skin wall system, reducing solar gain while bringing to light the ability of architects, and of ornamental metal, to transform design aspirations into reality.

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Structural Engineers:
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THE ARCHITECT'S NEWSPAPER FEBRUARY 3, 2010

SPLENDID ISOLATION



When **Diller Scofidio + Renfro** collaborated with **FXFOWLE** and **Arup** to revitalize Lincoln Center's celebrated **Alice Tully Hall**, it took their years of experience and the rapid pace of steel construction to ready the stage in just 14 months. Now that the curtain has gone up to reveal the new hall's acoustic brilliance, it's clear that the performance began when giant cantilevers were set in place to suspend newly revealed rehearsal spaces—successfully isolating them from the concert hall below, but not from public view or from standing ovations sure to fill the venue for seasons come.

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STUDIO VISIT > SPG ARCHITECTS

KAGENO HEALTH AND COMMUNITY CENTER



SHERMAN HOUSE



Thirty years ago, after graduating from the Cooper Union, Caroline “Coty” Sidnam founded a firm now called SPG Architects. The passing of time strikes her as much more remarkable than her perceived status as a feminist pioneer. “I wanted more autonomy,” she said recently, sitting in her newly renovated studio in the fashion district. “I had a coterie of architect friends, men and women, and a lot of people around my age were starting offices.” The firm, which currently numbers eight, has gone through a few iterations, but is now run by Sidnam and business partner Eric Gartner, who began at the firm more than 20 years ago and was made a partner a few years later.

Sidnam’s no-nonsense approach has been with the firm since its inception, and can be read in its work, which has precise, straightforward detailing, often with exposed structural elements and rich materials. Focusing primarily on residential and interior renovations, the firm has long focused on built work over theory or experimental form-making, according to Gartner. “We have a commitment to a good practice and service,” he said. Sidnam and Gartner pride themselves on the number of clients who have retained them for multiple commissions, some for as many as five or six projects.

The recession of the late 1980s gave the firm a chance to pause and refocus on the kind of clean, modern work for which they wanted to be known. “We always ask how something will look ten or 20 years from now,” she said. “We don’t want things to look dated in any way.”

Sustainability is also a driving force in the practice (both principals have long been involved in conservation organizations). The firm recently completed a large, off-the-grid house in Costa Rica that features the country’s largest solar array. Even further afield, they have designed a community center and health clinic, pro bono, in rural Rwanda. “It’s off-the-grid by necessity,” she said. “The social aspects of the project are as important as the environmental thinking. The idea of an integrated social sustainability is really important to us.” **AGB**

GREENWICH VILLAGE PENTHOUSE



KEMADO RECORDS



PAWLING RESIDENCE



IMAGES COURTESY SPG, EXCEPT TOP LEFT: FRANK ANDOLINO

KAGENO HEALTH
AND COMMUNITY
CENTER
RWANDA

SPG designed this series of buildings to align into a V-shape, creating a sense of place in an otherwise open landscape. "When you are designing something to be handed off to and built by others, simple, large-scale gestures become more important," Sidnam said. The facility includes a clinic, classrooms, a communal kitchen, and a library. The nearest health facility is a six-hour walk away.

SHERMAN HOUSE
SHERMAN,
CONNECTICUT

This 1,000-square-foot house is built into a hillside with a green roof. Entry is through a staircase that cuts through the roof. As you proceed down this slot, your eye is aligned with a lap pool extending into the landscape. A skylight at the rear runs almost the entire width of the house, bringing light deep into the space, while the outer wall is almost entirely glazed.

GREENWICH
VILLAGE
PENTHOUSE
NEW YORK

This empty-nester apartment required clever use of every inch of space. Storage wraps the staircase (whose underside is covered in a scrim) with a guest bed underneath. Sliding frosted glass panels separate the kitchen from the living room, which can be opened or closed for entertaining. In the living room, a flat-screen television is tucked under a window where a radiator once stood, but can be raised by remote control.

KEMADO
RECORDS
BROOKLYN,
NEW YORK

This office and studio for a record label in Williamsburg, Brooklyn shows the bones of its late-19th-century home, including exposed timber beams, brick, and hardwood floors (ebonized to conceal necessary patches). "We often work with industrial materials, and though this was a warehouse space, the building feels rustic. Steel, in this context looks sleek," Sidnam said.

PAWLING
RESIDENCE
PAWLING,
NEW YORK

A simple composition of stucco walls and cedar boxes under a deeply overhanging roof greets visitors to this 3,300-square-foot weekend home in upstate New York. Set on a sloping site, the house is much larger than it first appears, with two stories of glazing on the rear. Blackened steel structural columns are exposed inside. Concrete half-walls define the dining terrace and a private garden off the master suite as outdoor rooms.

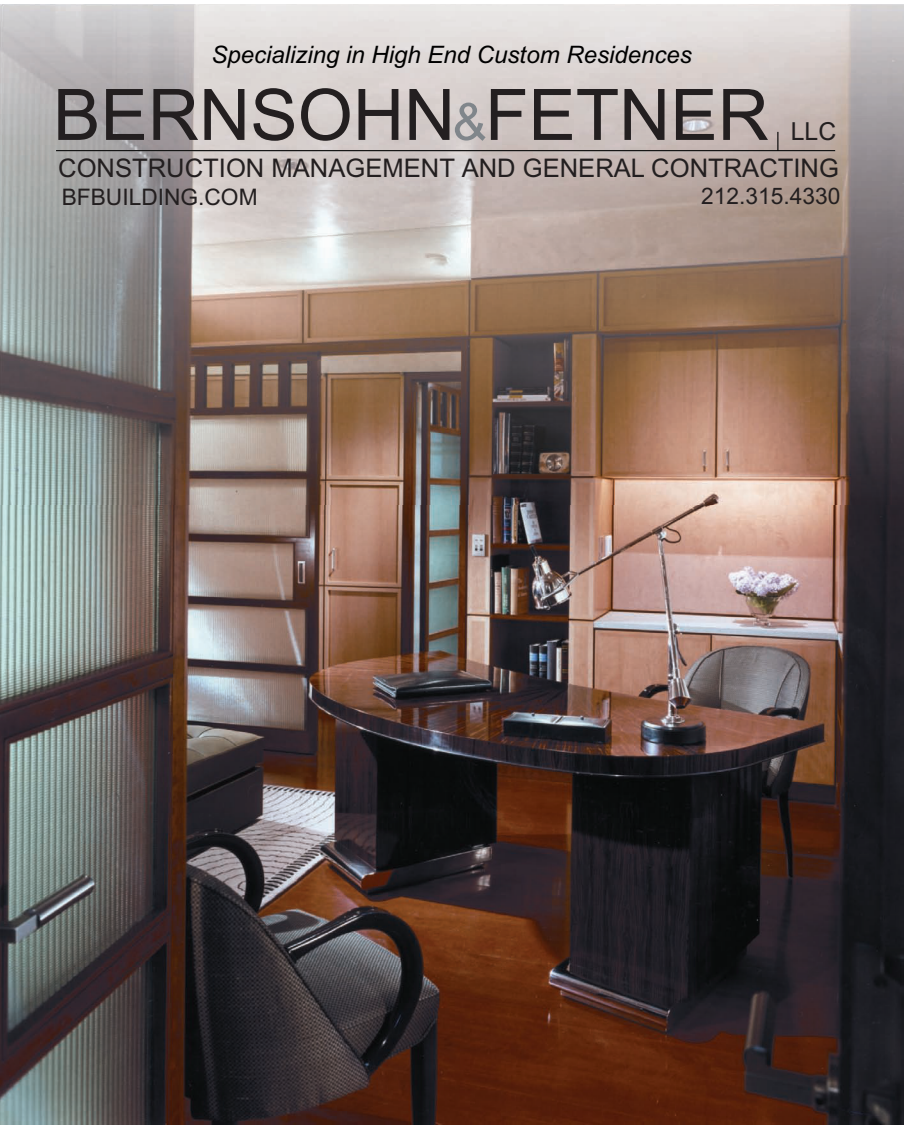


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THE ARCHITECT'S NEWSPAPER FEBRUARY 3, 2010

DON'T TREAD ON ME continued from front page Environmental Impact Statement released at the end of last year.

"It's the first time these plans have been analyzed," said Susan Spain, the project executive director for the National Mall plan. Besides the baseline "no-action" plan, the four others would cost between \$500 million and \$700 million and all share such features as restoring the Ulysses S. Grant memorial and performing basic maintenance on the grounds. Beyond that, each alternative emphasizes a different primary role for the Mall. One version gives priority to the area's historic landmark status, restoring vistas by removing its carousel and also the south ramp cloverleaf around the Lincoln Memorial.

Another alternative focuses instead on the potential of the Mall to serve as a central gathering place for demonstrations and festivals. It recommends removing the reflecting pool in Union Square to free up extra space for crowds and for utility infrastructure to accommodate those crowds. In addition, hard surfaces would be added to the Mall, along with expanded restrooms and two new parking garages.

A third emphasizes the sustainability and recreational uses of the Mall, connecting it to its surroundings and to the Potomac River waterfront. Gravel walkways would be replaced with porous paving, and bike trails would be separated from pedestrian walkways to encourage recreational cycling. The Constitution Gardens lake would be reconstructed to be self-sustaining for fish and plants, and the Capitol Reflecting Pool would be replaced with a shallow pool that could be converted into an ice skating rink.

The park service's so-called "Preferred Alternative" combines elements from all three plans. It includes proposals for adding bike trails and utility infrastructure, narrowing the Capitol Reflecting Pool (but not removing it) to improve circulation, and replacing compacted soil with engineered soil capable of withstanding intensive use.

Other public suggestions did not make it into the NPS's final plans. Proposals to narrow the Mall's center grass panels were rejected for compromising the original design's formal spatial relationships. The relocation of the Grant Memorial was deemed overly radical, and the removal of Constitution Avenue was rejected for being economically infeasible and disruptive to the city's circulation patterns.

A large component of the public engagement process consisted of correcting misconceptions about both the Mall and the plans, Spain said. Some misconceptions were minor; for instance, many did not realize how little of the Mall's paving was porous. Others were more fundamental: Nearly 16,500 expressed concern that the renovation would affect the public's First Amendment rights to demonstrate.

The process for soliciting feedback will continue through March 18, after which the NPS will review new comments and solicit feedback from other agencies before settling on a way forward. Whichever plan wins, there is no question that a renovation will take place. At an estimated cost of \$408 million, even the no-action plan is hardly no-action. "There are hundreds of millions of dollars of deferred maintenance, which needs to be addressed," Spain said. **JE**

AT DEADLINE

COMINGS AND GOINGS

On January 19, the Institute for Urban Design announced that former *AN* editor Anne Guiney will take over from Olympia Kazi, who herself recently departed to take over the Van Alen Institute (*AN* 01_01.20.2010). Guiney worked at *Architecture* before joining *AN*, and her first major task is to launch Urban Design Week in the spring of 2011, thanks in part to a grant from the Rockefeller Foundation. Meanwhile, across town, the Storefront for Art and Architecture is looking for a new director, as Joseph Grima departs for a new project in Europe.

SINKING STUYTOWN

While the recession has been harsh for architects and construction workers, the latter have some small reason for celebration: Last year, construction deaths in the five boroughs plummeted 84 percent, with only three in 2009, down from 19 in 2008. Partly this is due to reduced activity: The Department of Buildings, in a January 7 release, notes that new permits fell 33 percent. Still, with fatalities at 12 in 2007 and 18 in 2006, this is clearly a major improvement, and largely the result of a new safety regime undertaken by department commissioner Robert LiMandri.

IN THE DRIEHAUS

As one of the largest architecture prizes around, the Driehaus Prize is by far the biggest for classical architecture. On January 14, the Notre Dame School of Architecture awarded Rafael Manzano Martos the \$200,000 prize for his Mudéjar architecture, a mixture of early Christian and Muslim styles. "Manzano's work is a complex layering of architecture in the city, including both restoration and infill. It embodies the spirit of the prize," said Michael Lykoudis, Notre Dame's dean.

A GROUND ZERO BLOCKBUSTER

For years, the reconstruction of Ground Zero did seem like a bad horror movie. And if anyone can make an exciting TV show out of it all, it's Steven Spielberg. *Rebuilding Ground Zero* was announced by the Science Channel on January 15, and it will be produced by Spielberg and directed by Jonathan Hock, who has done work on another New York landmark, Coney Island. Each episode of the miniseries will track a different project, from the former Freedom Tower to the memorial, from the museum to the transit hub—and perchance even the phantom towers on Greenwich Street, whose fate remains unknown.

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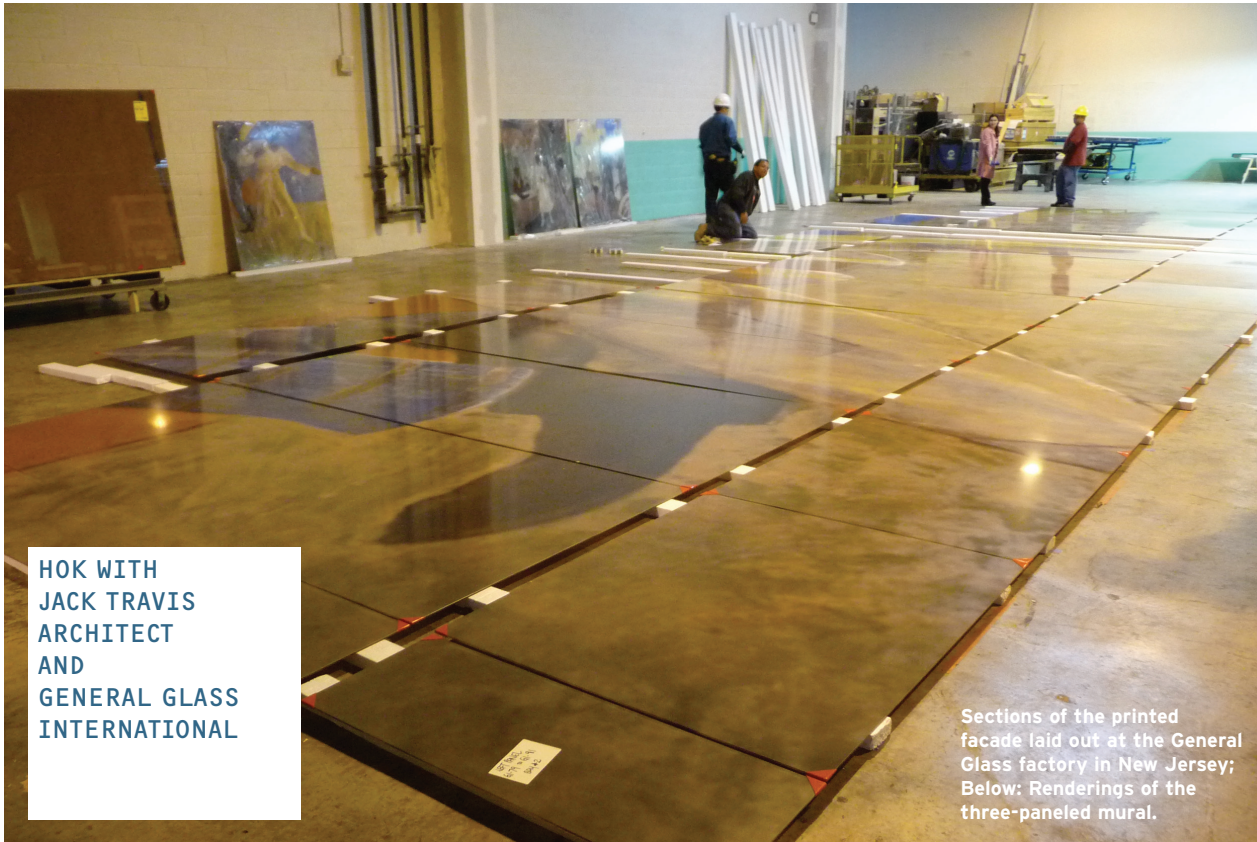
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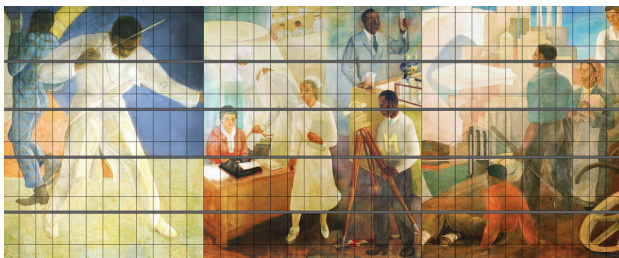
TERUKA MIYAUCHI

Modernization programs often require the removal of old buildings that, if not of value themselves, still possess features of deep cultural significance to a community. Such was the case at the Harlem Hospital, now in the midst of a \$249 million program to bring its facilities up to 21st-century standards. A master-plan developed by HOK and Bronx-based Jack Travis Architect recommended the demolition of several aging buildings in order to make way for a new 150,000-square-foot pavilion. While these antiquated structures proved unacceptable for contemporary medical uses, they did contain a series of murals, most of which had been painted by African American artists during the 1930s as part of the Works Progress Administration's Federal Art Project. Seeing the clear importance of these artifacts to Harlem, the architects proposed to not only preserve the murals and place them on display to the public, but to also enlarge and imprint select images from the paintings onto the 65-foot-high, 180-foot-long glass facade of the pavilion.

The painted murals depict a range of subjects touching on themes of medical science, life in Harlem, and the experiences of black people in America. Charles Alston painted two: *Modern Medicine* and *Magic in Medicine*, one of which gives homage to the progress of Western medicine, the other to the traditional healing practices of Africa.

Georgette Seabrooke's *Harlem Recreation* depicts people in the neighborhood engaged in various leisure activities, such as couples dancing or women conversing. *Modern Surgery and Anesthesia* by Alfred D. Crimi—the sole white artist—communicates the intense concentration and teamwork inside operating rooms. The one selected for the facade, however, was *Pursuit of Happiness* by Vertis Hayes, which follows the course of African American history from pre-agricultural Africa, through the plantations of the American south, to the modern American cities of the north.

That left the architects with the challenge of reproducing three panels of Hayes' work in a much larger form on an insulated glass curtain wall. The design team drew up a list of criteria for the image transfer. First, it would have to be a high-fidelity reproduction of the image. It would need to be visible both day and night, as well as transparent enough to see through from the inside and the outside. The medium would have to be robust enough not to fade in the sunlight, and there would need to be the ability to economically replace any panel in case of breakage. The team studied several options. A film laminated directly to the glass was considered, but there was not a long enough guarantee against fading. They also looked at Franz Meyer of Munich, who produces hand-painted stained-



COURTESY HOK

glass mosaics, but that process was exorbitantly expensive and presented additional challenges when replacing broken panels.

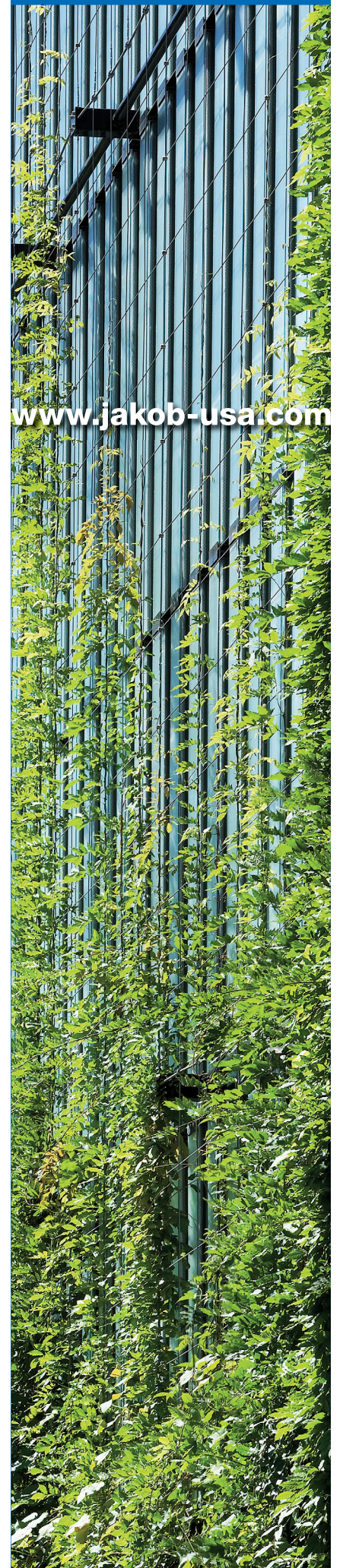
Fortunately, while the project was underway, a new technology was being developed in Europe—printing images from electronic files on glass with ceramic frit. General Glass International in New Jersey purchased one of these machines—which works much like an inkjet printer, only is capable of taking 5-foot-by-12-foot panels of glass—and after investigating its possibilities, the architects chose the system. A fine art photographer took high-resolution images of the murals that were then arranged over the grid of the curtain wall's 429 panels. Each panel became an individual printing file, which could easily be reproduced if the need arose. The

team also found that by adjusting the pixel size and intensity and layering of the ink deposition, they were able to achieve a painterly quality to the final image. The frit is laid down on the number-three surface of a six-surface insulated unit, directly beneath the PVB interlayer that laminates it to the outer lite.

Aside from horizontal mullions at the floor lines, the wall is structurally glazed, presenting as clean a canvas as possible. The architects placed the interior circulation corridors on this outer wall, keeping the surface free of desks or other furniture that might have cluttered things up. Fluorescent fixtures wash the corridors' back walls, creating a light box effect that makes the images glow along Lennox Avenue all night long.

AARON SEWARD

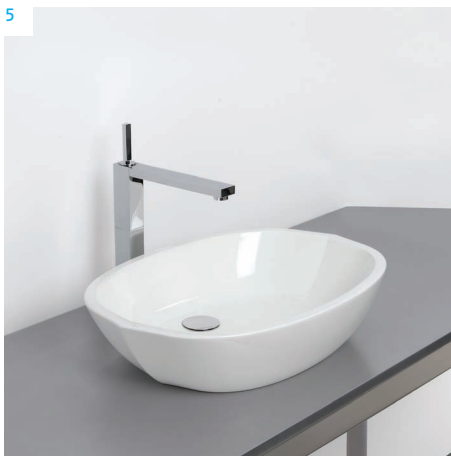
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1 RECESS LAV
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Designed by AF New York and Desai/Chia Architecture, the Recess Lav is a multifunctional sink, backsplash, and storage cabinet that projects a mere 12 inches when recessed into a standard stud wall. The durable resin design eliminates the need for a tiled backsplash, and is also available in an ADA-compliant version. www.afnewyork.com

2 EBB
USTOGETHER

Available in single or double formations, usTogether's wall-mounted Ebb sink can stand alone or flow seamlessly into the undulating forms of the Ebb tub or shower. Made of LG HI-MACS natural acrylic stone material that allows the system to be fully customized, the washbasin and tub have transparent glass front panels that emphasize their floating appearance. www.ustogether.eu

3 PURAVIDA
DURAVIT

Phoenix Design has teamed up with Duravit to design a new bathroom suite that aims to combine white ceramic and white Hansgrohe fixtures to create one seamless form. The PuraVida wall-mounted washbasins float above high gloss white, ebony, or aluminum vanity units with red or black interiors. www.duravit.us

4 STRELA WADING POOL
LAVATORY
KOHLER

For a design option that will suit modern or traditional bathrooms, Kohler has created the Wading Pool above-counter sinks, shallow fireclay basins available in 11 colors and two sizes. The designs join the clean-lined Strela collection, a series that also includes an integrated countertop and bowl option and an oval vanity-top sink. www.kohler.com

5 BE BASIN
WETSTYLE

Designer Patrick Messier created the freestanding Be Basin with a peaked seam and gentle curves that imitate those of an exotic nutshell. The vessel sink is available in an elongated 36-inch model or a petite 21.5-inch bowl finished in the company's glossy or matte Wetmar stone composite, harder than acrylic and 100-percent-recyclable at the end of its lifetime. www.wetstyle.ca



6 LUCE
IL BAGNO BANDINI

Like a curl of citrus zest for the bathroom, Il Bagno Bandini's wafer-thin washbasins are made with a proprietary plastic material called *PlxEvolution*, combining transparency and scratch-resistance with lightness and color. The sinks are available in two bright orange and lime hues to coordinate with the Atmosfera and Onda Collections. www.ilbagnobandini.it

7 PALOMBA
LAUFEN

The Palomba Collection, designed for Laufen by Ludovica and Roberto Palomba, offers an asymmetrical option for bathrooms. The suite's oblong washbasin is meant to evoke a primordial lagoon, but fits into today's urban jungle. Variable-radius curves appear almost as irregularities in the sinks, which are available in eight sizes for large or small spaces. www.laufen.com/usa

8 ONE
RAPSEL

Visitors to a bathroom outfitted with the new One collection may not know they're in a bathroom at all. Designed by Italian architect Matteo Thun, the system conceals the sink, toilet, and shower tray beneath sustainable larch wood covers. The washbasin design features a wall-mounted stainless steel sink with a hinged cover that flips up for cleaning. www.rapsel.it

9 X.PLICIT
ALAPE

X.plicit's appeal is more than skin deep—but only an inch more. A new line of super-shallow basins, vessels, and wall-mounted washstands from Alape will complement minimalist bathrooms in commercial and residential projects, thanks to the company's sturdy glassed steel designs. www.alape.com

10 MOSO BAMBOO VESSEL
STONE FOREST

Created from joined and laminated bamboo stalk exteriors, a new collection of bamboo vessel sinks from Stone Forest is water-resistant and sustainable. Though naturally durable enough for everyday use, the material must be resealed once a year and maintained with occasional applications of carnauba wax to make hard-water deposits easier to remove. www.stoneforest.com

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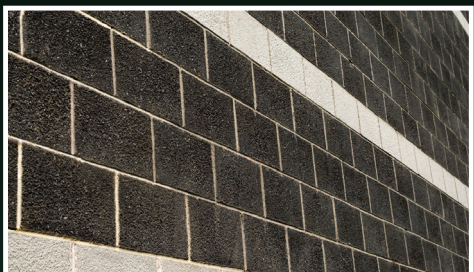
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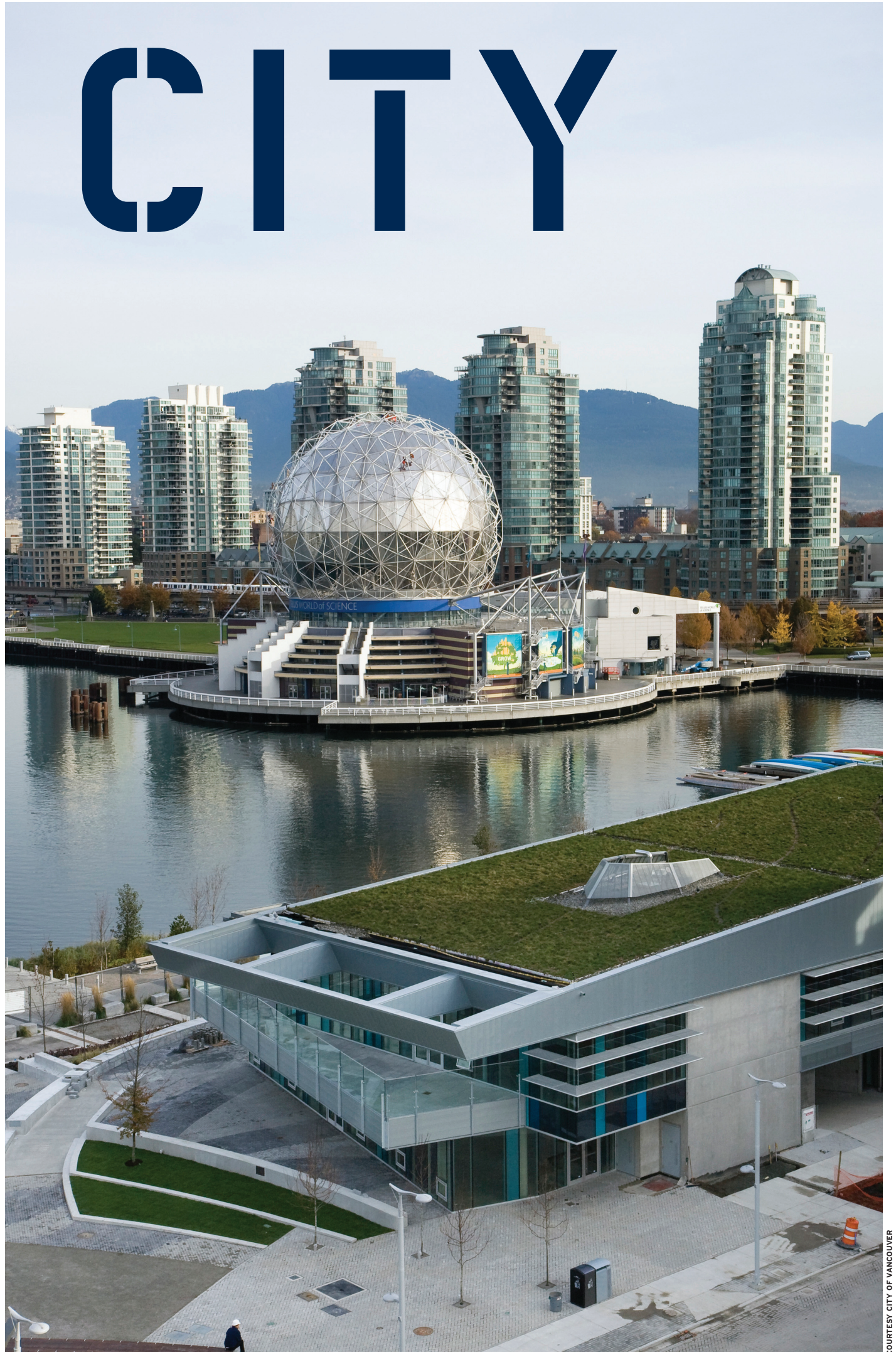


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GAME

Vancouver's 2010 Winter Olympics are resolutely Canadian: earth-friendly, deliberately unflashy, and grounded in urban livability. This month, the city's approach to density, reuse, and public access—in a word, Vancouverism—lands on the world stage. **Brian Libby** gives us a guided tour through what might be the savviest games yet.

CITY





Previous page: Built for Expo '86, the geodesic-domed Science World is one of several venues repurposed for the 2010 Olympics. New construction, in foreground, includes a community center at the 1,100-unit Olympic Village.

Left: The Richmond Olympic Oval will be converted to a multi-use sports facility after the games, with ice, court, and track-and-field sections.

Below: The Oval's nearly 6-acre roof, supported by glulam arches, is made of local timber salvaged after a pine-beetle infestation.

Below left: The LEED Silver-targeted facility includes a glassed northern wall with views to the Fraser River, as well as a waterfront plaza and park.

NIC LEHOUX PHOTOGRAPHY

When the Olympic torch touches down at the 2010 Winter Games in Vancouver this month, it's going to land not in a flashy new stadium like Beijing's Bird's Nest, but in an aging arena known as BC Place, a relic of the 1986 World's Fair. With its inflatable Teflon roof and concrete frame, it won't likely wow the critics—and in Vancouver, that's the point. Rather than trying to rival the architectural pizzazz of the Summer Olympics two years ago, Vancouver's games reflect the very Canadian and Pacific Northwest values of sustainability, urban planning, and collaboration.

"Unlike China, Canada has hosted Olympics in the past," said Vancouver architect Bob Johnston of Cannon Design, whose firm was responsible for one of the largest new venues here, the Richmond Olympic Oval. "Montreal as host of the 1976 Summer Olympics had architecture that was monumental, but there were also massive overruns on cost. Vancouver was more interested in

sustainability and legacy. The architecture, I think, is a reflection of a Canadian approach: buildings that serve long-term purposes, that are affordable but still reflect quality."

In a nutshell, the approach is what's known as Vancouverism: a vision of urbanism marrying high-density, mixed-use green buildings, mass transit, and access to open space. The

Olympics embody this shared quest for urban livability, with a mix of high-profile new projects and sensibly repurposed old ones, knit together with newly expanded public transit lines. The result has helped make the city a destination for smart urban design. "We're wanting to be known for being clever as opposed to being about fashion," said Scot Hein, senior urban

designer for the City of Vancouver. "We had about ten years of city building in about three. It led us to have a collegial conversation about how we wanted to portray sustainability and urbanism on the world stage."

The idea of Vancouverism is most powerfully expressed in the \$1 billion, 100-acre Olympic Village development, which reflects the city's strategy of savvy

over showmanship. Set within a masterplan by HBBH Architects with VIA Architecture and PWL Partnership, the village lies just south of downtown across a waterway known as False Creek. Occupying an industrial brownfield site 600,000 square feet in size, it will accommodate more than 2,800 people during the games. Sustainability is a hallmark: All 16 of the



DEREK LEPPER PHOTOGRAPHY



Left: Sustainable features of the Olympic and Paralympic Village include green roofs atop at least 50 percent of the project's total footprint, as well as the ecological restoration of the False Creek shoreline.
Below: The Village's midrise volumes mirror the industrial scale of the adjacent neighborhood.

residential buildings meet the U.S. Green Building Council's LEED Gold certification level, and the village generates up to 70 percent of its power from converted sewage, thanks to the nation's first sewer heat recovery utility. An extension of the city's waterfront seawall path for pedestrians and bicyclists links it to BC Place, where major Olympic ceremonies will take place.

Configured with midrise buildings instead of narrow, highrise residential towers more typical of the city, the village offers a new twist on Vancouverism. "The design professions here rallied around the fact that for this opposite side of False Creek that's adjacent to industrial land, a lower scale should reinforce the kind of fabric that used to exist in this part of the city," Hein explained. The project is sustainable in other ways, too. For one thing, it relies on locally sourced talent: The renowned Vancouver architect Arthur Erickson, who died last May, designed one waterfront

residential building, and he collaborated with colleague Nick Milkovich and Vancouver firm Walter Francis Architects on the village's web-shaped waterfront community center. Other buildings were designed by local firms Merrick Architecture, GBL Architect Group, and Lawrence Doyle Young Wright Architects. After the games, the area is set to become a mixed-use community for an estimated 16,000 residents, including 250 affordable housing units planned for the first phase, plus an elementary school and public plaza.

Sustainability also played a key role at the Vancouver Convention Centre—another project dating to the 1986 World's Fair—which has added a new wing in time for the Olympics that will provide 1.2 million square feet of new space, and during the games will serve as a hub for about 7,000 media members. Located on the downtown waterfront adjacent to the original building's iconic pier, the addition was designed by LMN Architects of Seattle

in collaboration with two Vancouver firms, Musson Cattell Mackey Partnership and DA Architects & Planners. Besides exhibition space and meeting rooms, the addition includes retail space and 400,000 square feet of public areas, including bike and walking paths. The expansion is expected to earn LEED Gold certification, thanks in part to its 6-acre green roof, the largest in



COURTESY CITY OF VANCOUVER

North America. Underneath, the five-story, concrete-and-glass building relies on a seawater heat pump system to provide summer cooling and winter heating. Approximately 80 percent of gray water for toilets and irrigation of the green roof will come from sewage water treated onsite, while potable water will be drawn from the harbor and processed through an onsite

desalinization plant.

Designing structures for reuse as civic amenities is another way that Vancouver is capitalizing on the games. The Vancouver Olympic Centre, for example, will host competitions for the shuffleboard-like sport of curling. Designed by Hughes Condon Marler Architects to meet LEED Gold certification, it provides a four-sheet competition surface surrounded

by 6,000 temporary seats. The center includes its own refrigeration plant to cool the ice surface; waste heat from that facility will be recaptured to provide heat for other areas of the building and the adjacent Percy Norman Aquatic Centre. Following the games, the facility will be converted to a multipurpose community center with a community ice rink and a branch library.



VANCOUVER CONVENTION & EXHIBITION CENTRE

Left: Under a 6-acre green roof, the Convention Centre expansion will offer workspace for broadcasters and media technicians during the Olympics.

Below: The expansion sits adjacent to Eberhard Zeidler's Canada Place pier structure, built for Expo '86 and topped by a Teflon-coated fiberglass roof.

Still another legacy of the World's Fair—the SkyTrain system—has helped make the Olympics just a walk or rail ride away. While a total of nine competition venues will be used during the games, spread across Vancouver, Whistler, and the neighboring areas of West Vancouver and Richmond, many are clustered around both sides of the Fraser River on the southern edge of downtown Vancouver. Among these are the 55,000-seat BC Place, designed by Studio Phillips Barrett; the General Motors Place arena, opened in 1995 and designed by Brisbin, Brook and Beynon; and the Pacific Coliseum. The smaller Thunderbird Sports Centre is a short ride to West Vancouver on the SkyTrain, which has been expanded for the Olympics by the addition of the Canada Line. Opened last August, the line links to Vancouver International Airport and neighboring Richmond, where events will be held at the Richmond Olympic Oval.

If there is a signature work

of new architecture in Vancouver, it is the Oval. The 355,000-square-foot facility is a literal and symbolic reflection of local culture. With one of the longest clear-spanning wood roofs in North America—nearly six acres—the Oval's forms recall the city's official bird, the heron. Built with glulam arches spanning 100 meters, the structure is interspersed with an array of wooden panels that produce an undulating visual effect. Using wood for the Oval's roof was a priority given not only the local vernacular—which has long favored this bountiful regional material for its warm look and natural beauty—but also the unusually large amount of timber available due to the pine beetle's decimation of over 30 million acres of British Columbia's forests. "It forces us to harvest it prematurely in order to not let it rot," said Gerald Epp, a partner with structural engineer Fast + Epp, which collaborated with Cannon Design on the project. Halting the timber's decomposition

prevents the release of embodied carbon, which would contribute to global warming.

Other new structures exhibit Vancouverism's quest for affordability and quality. Much of the games will take place in the mountain ski community of Whistler, where the new Cypress Day Lodge will accommodate visitors. A collaboration between Vancouver's KMBR Architects and Ontario-based Nomerica, the 49,000-square-foot lodge was built mostly using prefabricated parts due to time constraints, according to KMBR's Cristina Marghetti. Local materials help make it welcoming, however: Nomerica was persuaded to build with locally harvested Douglas fir instead of pine, which the company usually favors. "Fir is stronger, and the look is more warm and cozy," Marghetti said.

Modest, locally inflected structures have played a role in the city's efforts to make native or aboriginal tribes part of the games. Four tribes—the Lil'wat, Musqueam, Squamish, and

Tsleil-Waututh—are recognized as official First Nations hosts for the Olympics. Part of that agreement calls for opportunities to showcase the tribes' art, language, and traditions. Hence a 65-foot-high inflated sphere will rise on the plaza of the Queen Elizabeth theater in downtown Vancouver. Decorated with aboriginal motifs, the sphere tops an 8,000-square-foot Aboriginal Pavilion with art, business, culture, and sport from across Canada.

Ultimately, the architectural identity of the games lies not in any one culture or structure, but in Vancouver as a whole. With its urban-scale framework, reliant more on city fabric than icons, Vancouverism might prove a model for other cities seeking to host the games. Beijing will be remembered for dazzling designs of individual buildings, but the memory of Vancouver's Olympic and Paralympic games will be the ongoing transformation of the city itself.



COURTESY CITY OF VANCOUVER

BRIAN LIBBY IS A FREELANCE WRITER LIVING IN PORTLAND, OREGON.

FEBRUARY

**WEDNESDAY 3
LECTURES**
Ed Soja:
Seeking Spatial Justice
6:30 p.m.
Piper Auditorium
Harvard Graduate School of Design
48 Quincy St., Cambridge
www.gsd.harvard.edu

**Luis Mansilla and
Emilio Tunon**
Musac: Six Landscapes
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

**Megan Carroll and
Amanda Langweil**
**Technical Roundtable:
Lighting Retrofits**
8:00 a.m.
Bovis Lend Lease
200 Park Ave.
www.urbangreencouncil.org

Philip Wu
Architect Talks:
39 East 13th Street
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.gvshp.org

FILM
The Driver
(Walter J. Hill, 1978), 91 min.
6:30 p.m.
National Building Museum
401 F Street NW
Washington, D.C.
www.nbm.org

EVENT
**AIA Grassroots Leadership
and Legislative Conference**
9:00 a.m.
Grand Hyatt Washington
1000 H Street, NW
Washington, D.C.
www.aia.org

**THURSDAY 4
LECTURES**
David Wojnarowicz
6:30 p.m.
The Fales Library
New York University
70 Washington Square South
www.nyu.edu

**Moshe Safdie: Megascale,
Order, and Complexity**
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

SYMPOSIUM
**The Future of History:
Geographies of Modernity**
6:30 p.m.
Harvard Graduate
School of Design
48 Quincy St., Cambridge
www.gsd.harvard.edu

EXHIBITION OPENINGS
Magda Biernat
Continental Bounce
Clic Gallery
424 Broome St.
clicgallery.com

**Snøhetta: Architecture,
Landscapes, Interiors**
Scandinavia House
58 Park Ave.
www.scandinaviahouse.org

**FRIDAY 5
SYMPOSIUM**
**The Artifact in the Age of
New Media**
9:00 a.m.
Bard Graduate Center
38 West 86th St.
www.bgc.bard.edu

EXHIBITION OPENINGS
**The Great White
Whale Is Black**
Arthur A. Houghton Jr.
Gallery
The Cooper Union
7 East 7th St.
www.cooper.edu

Iñigo Manglano-Ovalle
Max Protetch Gallery
511 West 22nd St.
www.maxprotetch.com

EVENTS
**The Complete
Xenakis String Quartets**
6:45 p.m.
Morgan Library & Museum
225 Madison Ave.
www.drawingcenter.org

Visionary Award Ceremony
8:00 p.m.
Outsider Art Fair
7 West 34th St.
www.folkartmuseum.org

**SATURDAY 6
WITH THE KIDS**
**Wilderness & Wildlife
in New York City:**
Family Workshop
1:00 p.m.
Museum of the City of
New York
1220 5th Ave.
www.mcny.org

**Design Kids: Architecture
Workshop**
1:00 p.m.
Cooper-Hewitt,
National Design Museum
2 East 91st St.
www.cooperhewitt.org

**SUNDAY 7
LECTURE**
Jennifer 8. Lee
**The Fortune Cookie
Chronicles**
2:00 p.m.
Museum of the City of
New York
1220 5th Ave.
www.mcny.org

FILM
Promised Lands
(Susan Sontag, 1974), 87 min.
7:00 p.m.
Anthology Film Archives
32 2nd Ave.
www.anthologyfilmarchives
.org

**MONDAY 8
LECTURES**
Andrew Dolkart
The Row House Reborn
6:30 p.m.
Museum of the City of
New York
1220 5th Ave.
www.mcny.org

Ken Smith
biglittleskipthemiddle
6:00 p.m.
University of Pennsylvania
School of Design
Meyerson Hall, Philadelphia
www.design.upenn.edu/arch/
index.htm

**Richard Meier in Discussion
with Paul Goldberger**
8:00 p.m.
92nd Street Y
1395 Lexington Ave.
www.92Y.org

EXHIBITION OPENING
Workwear
Parsons the
New School for Design
Arnold and Sheila Aronson
Galleries
2 West 13th St.
www.parsons.edu

**TUESDAY 9
LECTURE**
Eli Kuslansky
**Media Architecture,
Myths, Definitions,
Challenges, and the Future**
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

**WEDNESDAY 10
LECTURES**
Monica Ponce de Leon
Approximations
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

**Richard Sennett,
Eyal Weizman, Teddy Cruz,
and Gerald Frug**
Borders
6:00 p.m.
Princeton School of
Architecture
Betts Auditorium, Princeton
soa.princeton.edu

FILM
Pollock
(Ed Harris, 2000), 122 min.
6:30 p.m.
Neighborhood
Preservation Center
232 East 11th St.
www.gvshp.org

**THURSDAY 11
LECTURES**
Elihu Rubin
The Three Faces of Urbanism
6:30 p.m.
Paul Rudolph Hall
180 York Street, New Haven
www.architecture.yale.edu

**John Portman,
Jack Portman, and
Mack Scogin**
Form
6:30 p.m.
Piper Auditorium
Harvard Graduate School of
Design
48 Quincy St., Cambridge
www.gsd.harvard.edu

**Michael Craig-Martin
and Liam Gillick**
Pictures and Places
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Peter Harnik
Urban Green:
**Innovative Parks for
Resurgent Cities**
12:30 p.m.
National Building Museum
401 F Street NW
Washington, D.C.
www.nbm.org

FILM
Design USA Short Films
6:30 p.m.
Cooper-Hewitt,
National Design Museum
2 East 91st St.
www.cooperhewitt.org

EVENT
**High-Performance Green
Building Salon:**
**Historical Preservation vs.
Environmental Conservation**
6:00 p.m.
Knoll Showroom
76 9th Ave.
www.urbangreencouncil.org

EXHIBITION OPENING
Quicktake: Rodarte
Cooper-Hewitt,
National Design Museum
2 East 91st St.
www.cooperhewitt.org

**FRIDAY 12
EXHIBITION OPENINGS**
Contemplating the Void:
**Interventions in the
Guggenheim Museum**
Solomon R. Guggenheim
Museum
1071 5th Ave.
www.guggenheim.org

Kiki Smith: Sojourn
Brooklyn Museum of Art
200 Eastern Pkwy., Brooklyn
www.brooklynmuseum.org

**SATURDAY 13
WITH THE KIDS**
Cut, Fold, Tear:
Paper Animation
12:00 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

EXHIBITION OPENING
Drawing Toward Home:
**Designs for Domestic
Architecture from Historic
New England**
National Building Museum
401 F Street NW
Washington, D.C.
www.nbm.org

**SUNDAY 14
FILM**
Paris Is Burning
(Jennie Livingston, 1990),
78 min.
1:30 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

TOUR
**The German Dimension of
the East Village**
2:00 p.m.
173 East 3rd St.
www.mas.org

**MONDAY 15
LECTURE**
An Evening with John Cale
7:00 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

**TUESDAY 16
SYMPOSIUM**
Art or Archive?
**What Matters to
Artists' Estates**
6:30 p.m.
The Fales Library
New York University
70 Washington Square South
www.nyu.edu



COURTESY KLOMPCHING GALLERY

DOUG KEYES
Klompching Gallery
111 Front Street, Brooklyn
Through February 26

Seattle-based photographer Doug Keyes layers together multiple exposures of his urban photography, creating richly textured composites of city scenes from San Francisco to Barcelona. In the resulting series on display at Brooklyn's Klompching Gallery, *Becoming Language*, the overlapping lines of commercial signage on Los Angeles' Sunset Strip or Seattle's Aurora Avenue (2006, above) merge to form intricate patterns of cross-hatching. The effect lends itself to varying interpretations: In *La Sagrada Familia, Barcelona* (2006), the different sizes of the church captured from varying vantage points give it the appearance of receding into the distance, or even dissolving into the past. In other images, such as *Chinatown, San Francisco* (2004), the pile-up of restaurant signs, banners, and marquees suggests the densely packed urban district. Keyes' second collection on display at the gallery, *Collective Memory*, applies an equivalent technique to books. Photographing the entire contents of tomes ranging from the Holy Bible to *The Cat in the Hat*, Keyes presents every page in a single, composite frame. Words create an indeterminate cloud of text, along with traces of lifted page corners. Here again, the references are sometimes architectural: One of Keyes' images shows the accumulated pages of Christopher Alexander's *A Pattern Language: Towns, Buildings, Construction*, his 1977 manifesto for architectural and urban design. The result is both homage and gentle sendup, turning Alexander's elements of building into a literal pattern on the page.



COURTESY PHILADELPHIA MUSEUM OF ART

MARCEL WANDERS:
DAYDREAMS
Philadelphia Museum of Art
Fairmount and Pennsylvania Ave., Philadelphia
Through June 13

The Philadelphia Museum of Art presents *Marcel Wanders: Daydreams*, a multimedia installation of works by acclaimed Dutch designer Marcel Wanders. This site-specific installation showcases Wanders' favorite projects picked from throughout his design career, including prototypes, personal editions, and never-before-exhibited pieces. Wanders' signature style—reflected in the furniture and lighting designs marketed by Moooi, the firm he helped found in 2001—combines a playfulness and a handcrafted aesthetic with sleek, modern functionality. The deceptively delicate *Crochet Chair* (2006, above), for instance, is formed from hand-crocheted flowers soaked in resin and hardened over a curvaceous mold. The approach of firming up ethereal forms works on a smaller scale too: Wanders developed his own unique strategy of dipping natural sponges in porcelain and then firing them, which hardens the porcelain and melts away the sponge on the inside, leaving behind only a pristine white, feathery vase. The show also touches on Wanders' interior design work for projects such as the Thor restaurant at the Hotel on Rivington in New York and Miami's Mondrian South Beach hotel. An array of films accompanying the show draws connections between the diverse parts of Wanders' ever-expanding oeuvre.



Maira Kalman's 2004 drawing of *The Glass House*.

anyone can. Napoleon lost everything. Of course, this is a ridiculous thing to apply to Napoleon—and maybe that is the humor for me.”

With 12 children's books to her credit, Kalman has also illustrated for magazines like *The New Yorker* and produced adult publications including *The Elements of Style*, a pictorial edition of the Strunk and White classic on grammar. Her work regularly appears on the *New York Times* website as a blog, called *And The Pursuit of Happiness*, where Kalman has chronicled significant Americans like Benjamin Franklin and George Washington. According to Schaffner, “Perhaps it's the very presence of the hand in Kalman's writing and drawing as it appears on the screen that is so compelling.” Kalman's signature style, part whimsical commentary mixed with profound proverbs, is portrayed with a loose painterly hand that recalls the imagery of Ludwig Bemelmans, the children's author. In fact, Kalman has modeled herself after Bemelmans, who was not only the creator of the *Madeline* books, but also the murals at Bemelmans Bar at the Carlyle Hotel.

Schaffner describes the work as “characterized by a lightness of touch, a sense of joy and charm that on the one hand is perfectly suited to pictures of cakes, flowers, dogs, decorative interiors, and funny objects. And yet on the other hand, this lightness is completely disarming when the subject is, say, 9/11.” As a case in point, Kalman's painting *Hole Punch* (2009) commemorated Memorial Day with a visit to Fort Campbell, Kentucky, drawing sketches of both the accoutrements of war and cherry pie on a red tray.

An additional exhibition, *Further Illuminations*, will be on view at the Julie Saul Gallery in Manhattan from March 4 to April 27.

MELISSA FELDMAN IS A FREELANCE DESIGN EDITOR AND FORMER GRAPHIC DESIGNER.

KALMANISTAN

Maira Kalman: Various Illuminations (of a Crazy World)
Institute of Contemporary Art at the University of Pennsylvania
118 South 36th Street, Philadelphia
Through June 6

Maira Kalman, illustrator and artist, has spent the last 30 years redefining the graphic arts profession. The exhibition *Maira Kalman: Various Illuminations (of a Crazy World)* that recently opened at Philadelphia's Institute of Contemporary Art is a curious mix of embroideries, paintings, fabrics, products, and furniture, as well as performance art and publishing projects. While

some of her subjects appear to be humorous, careful examination of the work reveals serious statements about the culture of now, whether she's illustrating a Tel Aviv Bauhaus building or a political figure such as Justice Ruth Bader Ginsburg.

The exhibition, curated by Ingrid Schaffner, presents one hundred works on paper including images of dogs, maps, cities, objects, land-

scapes, interiors, art, books, food, and faces that circle the outer wall of the exhibit, according to Kalman, “like a band”—making one wonder if it is these sometimes random, privately captured moments and things that hold her together, too. A central installation containing “things that I love” includes ladders, tables, glass cases, and even a wooden pie chest of personal objects like clocks and Karl Marx Potato Chips, many from Kalman's late husband Tibor's avant-garde design firm M & Company, which flourished in the 1980s. The show captures the idiosyncratic people and places in Kalman's world, while many of the everyday objects on display are also depicted in the paintings, lending them their own museum-like significance.

Kalman moved to New York from Tel Aviv as a child and eventually studied literature, which explains her close relationship to both word and image. Her stylized typography stems from creating children's books that “loosen you up” and allow you to “play.” Hand-written wall texts display Kalman's musings on Gustave Flaubert, Sigmund Freud, and Marcel Proust, while an embroidered illustration of Josephine, Napoleon, and Mademoiselle George is subtitled “don't cry over spilt milk.” Of drawing attention to Napoleon's affair with the famous actress, Mme George, Kalman said: “I suppose that when major catastrophes happen, it is important to look ahead and forget the past, if you can, which I am not sure

Archive Fever

Storefront Newsprints 1982–2009
Storefront Books, \$49.00

Since 1982, Storefront for Art and Architecture has been a bright spot in downtown Manhattan: both a social hub and an arbiter of some of the most distinctive, energetic, and interdisciplinary cultural programming in New York City. Now, the famously pizza slice-shaped space looks back into its archive with *Storefront Newsprints 1982–2009*, a collection of the gallery's titular communiqués, “large sheets of double-sided monochrome newsprint folded down to the size of a postcard and distributed by mail or handed out for free in the gallery.” Gathered together in two handsome red volumes within a

black sleeve, and printed—fittingly—on newsprint, this project is the first attempt to comprehensively visualize Storefront's wild and storied history.

Not an easy task, for certain, but the newsprints allow an easy entryway into the archive without falling into a pitfall of rewriting or revising the Storefront story. Instead, the book foregoes commentary or art-historical positioning for clear, chronological presentation of the documents, leaving the rest to us. (Clear, that is, when they are legible. Storefront has archived high-res scans of all newsprints online, to address the smudges and creases on some of the newsprints).

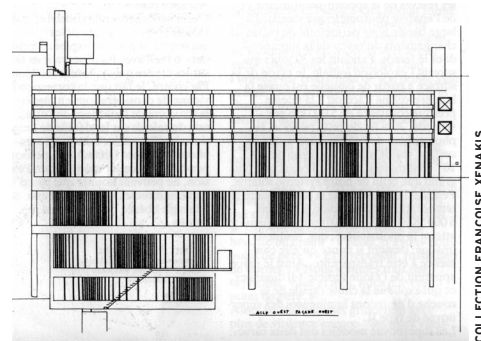
Commenced at the time of Storefront's early move from Prince to its current Kenmare Street location, the “newsprint project” continues to this day. These inexpensive and easily distributed publications serve a three-fold purpose. Each one is simultaneously an invitation to an exhibition opening, a guide



COURTESY STOREFRONT BOOKS

TUNE IN

Iannis Xenakis: Composer, Architect, Visionary
The Drawing Center
35 Wooster Street
Through April 8



Left: *Cosmic City* (aerial perspective), 1963.
Above: Convent of La Tourette (elevation), 1959.

The image that stuck out for me was a photograph of Xenakis' Polytope (literally, many sites) designed and installed at the 1967 Montréal Expo. The piece is amazingly fresh, and looks as if it could have been installed today. The project is a series of steel cables that create intersecting virtual conoids and hyperboloids. In effect, it is a three-dimensional drawing, with 1,200 lights along the cables that flashed whenever Xenakis' accompanying piece for orchestra was played through speakers in the space.

Be sure to sit in one of the exhibition's listening booths to hear Xenakis' music. His compositions are an important aspect of the overall experience of this intelligently curated and conceived show, which is the first and only show of the composer-engineer's work mounted in the United States. I recommend purchasing the Drawing Center's catalogue for the show, as well as the book *Music and Architecture* (Pendragon Press, 2008), a collection of Xenakis' texts edited by show co-curator Kanach, for students of architecture, sound, and mathematics who wish they could take the show home with them.

Of Xenakis' musical works, I recommend *Iannis Xenakis: Chamber Music, 1955–90*, by the Arditti Quartet. The music is fantastic, and the liner notes provide amazing fodder for architects who enjoy playing with—and hearing—set theory, game theory, and probability theory. For me, it's all very inspiring stuff, as much so today as it was when I left undergraduate school back in the '70s.

VICTORIA MEYERS IS A FOUNDING PARTNER OF HANRAHANMEYERS ARCHITECTS.

WWW.ARCHPAPER.COM

As an undergraduate student, I studied in a self-designed program of engineering and art history. This was my way of crafting my own course of study to follow in the footsteps of the people I most admired in architecture; one of them was Iannis Xenakis. My undergraduate thesis compared the works of Xenakis, Le Corbusier, and the 17th-century monk, architect, and mathematician Guarino Guarini.

Though best-known as a composer, Xenakis trained as a civil engineer in Greece and travelled to Paris in 1947, where he ended up working in the studio of Le Corbusier. His most famous building design was the Philips Pavilion for the 1958 World's Fair in Brussels.

In this work, Xenakis was able to fully explore the mathematics of hyperbolic paraboloids, and how music could be applied to built form.

Visiting the Drawing Center's show, curated by Sharon Kanach and Carey Lovelace, one is able to grasp the extent of Xenakis' vision. This is a man who studied complex mathematical forms, engineered some of Le Corbusier's most famous buildings, and designed and oversaw the construction of the Philips Pavilion, one of the seminal works of modern architecture. The Drawing Center's installation captures and showcases Xenakis' genius. He was a world-class engineer, mathematician, architect, and compos-

er—and excelled in all four. The installation intelligently shows us the effect of all this cross-pollination. It displays several of Xenakis' sketches, allowing us to see into his thinking process.

Xenakis moved deftly between disciplines and increased his command and control by using each to critique the other. For any serious student of architecture who enjoys music, this show is a fantastic reinforcement of the idea that "architecture is frozen music." The curators walk us through the intense yet beautiful working process of a brilliant mind dedicated to showing exactly how music is both architecture and mathematics—and how they are all, ultimately, about space.

to the material on display once you get there, and crucially for this book, a historical record. In fact, historicity (alongside a renewed interest in micropublishing in architecture and design circles) may be what makes Storefront diehards go over the moon for this book. In an introductory interview with outgoing director Joseph Grima, Kyung Park notes that he and cofounder Shirin Neshat "genuinely liked the fact that [the newsprints] decayed and disappeared," just like that crumpled *Page Six* on a subway bench. Even today, the only complete set of newsprints exists in the Storefront archive.

Readers will find a lot of bygone New York embedded within the newsprints. In one, the Twin Towers peek above a doomed-for-development community garden on the Lower East Side. Others find sporadic advertisements for likeminded but long-gone Soho operations, like Café Architettura at 25 Cleveland Place, where Storefront-related public conversations were regularly held.

And in a 1990 newsprint for *Three Projects 1985–1990* by Barcelona-based architects the late Enric Miralles and Carme Pinos, an advertisement for Perimeter Architectural Bookshop on Sullivan Street pops up—before vanishing alongside many other mainstay specialist and independent bookstores to the rising tide of corporate bookselling franchises and the massive media conglomeration of the 1990s. But as much as this book chronicles a changing New York, it is not nostalgic. In fact, Storefront's previous self-examination, the exhibition *Retrospective of Storefront* in 1986, which covered highlights of its early years such as the collaborative and socially engaged Homelessness at Home project, was paired with the optimistic twin exhibition, *Future of Storefront*.

Self-referential even in its format (the front and back jackets of each volume double as tables of content for the material held within), *Storefront Newsprints 1982–2009* successfully shows that a big part of the

perpetual reinvention and forward motion of the space lies in looking back. For example, *Performance A-Z*, the 26-day-long foundational 1982 event that set a precedent for all future, spilling-onto-the-street Storefront extravaganzas was remembered in *Performance Z-A* in 2007, another 26-day marathon of outdoor performances—this time held underneath Korean architect Minsuk Cho's dazzling Ringdome in Storefront's neighboring Petrosino Park—organized to mark Storefront's 25th anniversary. Likewise, 2008's *White House Redux*—in its call for ideas to redesign the White House on the eve of the national election—paid homage to *Liberty*, a 1983 competition to create a new "symbol of collective freedom and equality that would resonate more distinctly with contemporary culture" on the occasion of the centennial of the Statue of Liberty.

"There are endless ways to transform that space," says Sarah Herda, the gallery's director from 1999 to 2006, in a concluding

chapter to *Storefront Newsprints 1982–2009*. Rather than overdetermine or codify Storefront's identity, she (and this book) reminds us that at the brink of a new decade of programming and sociopolitical engagement on Kenmare Street, "the potential never diminishes."

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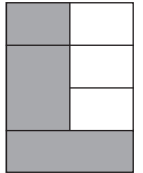
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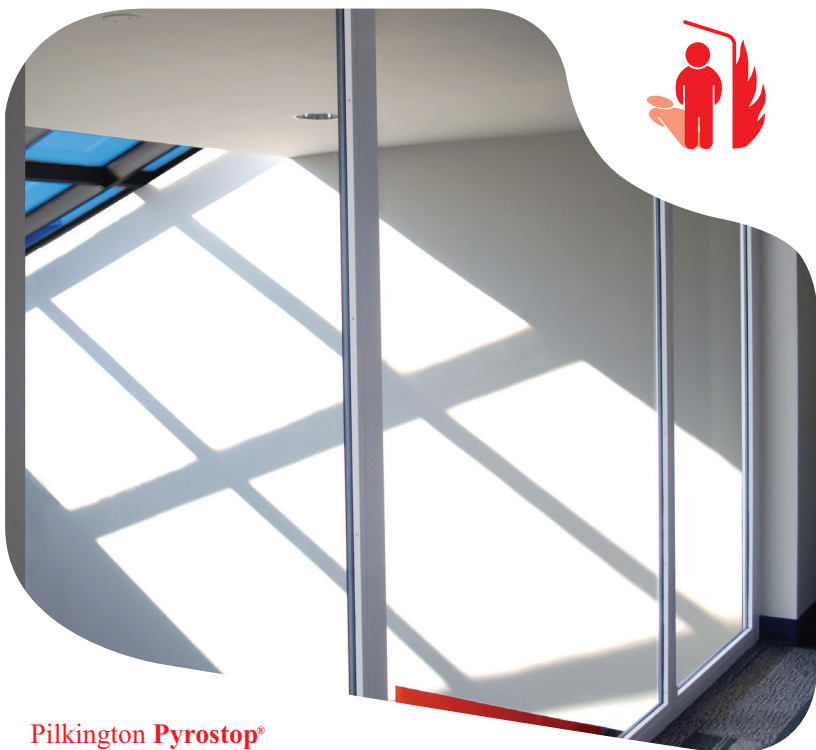
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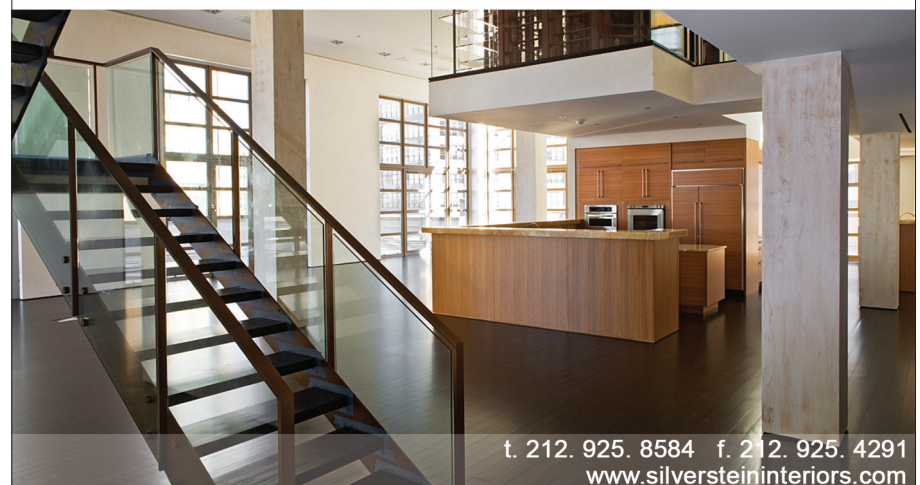
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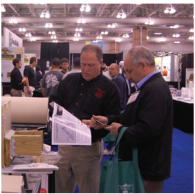
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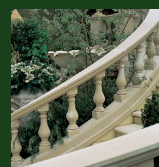


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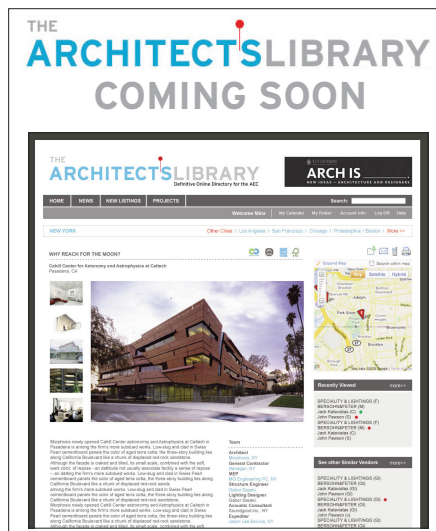
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PRESERVATION IS A MOVING TARGET



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On the Gettysburg Battlefield in Pennsylvania, Richard Neutra's Cyclorama Center is currently deteriorating while its fate is battled out in a U.S. district court. The building, owned by the National Park Service (NPS), was closed in 2008 and its contents, namely the 377-foot painting of Pickett's Charge, relocated to a new, larger facility. Completed in 1961 under Mission 66, a program to help accommodate the postwar visitor boom, Neutra's building stands as one of the first and most significant examples of the visitor center typology. It's been noted that he held the Cyclorama Center closest to his heart, perhaps because of the powerful collision between functionalism and humanism achieved in the building, which still resonates today.

Neutra conceived the building as a living memorial to Abraham Lincoln's Gettysburg Address. While the main attraction was the 1883 Cyclorama Painting upstairs depicting the battle in its final hours, downstairs the exhibit space climaxed in a great hall with sliding glass doors that open onto the battlefield to accommodate an audience of thousands. He envisioned world leaders speaking about themes of peace and unity annually on the anniversary of Lincoln's speech. In providing such a stage, the powerful memory of Gettysburg would become a center of attention, making its lessons relevant to future generations. Unfortunately, due to turnover among Park Service leadership, no speaker was ever invited.

The National Park Service, normally in the business of preservation, wishes to demolish the building because it sits atop the site of a significant fight in the battle and because it now interferes with their efforts to recreate the area's period appearance during the Civil War. This motive has been countered by an international outpouring of support from preservationists to retain the building, and a lawsuit now several years old.

Why now should we care about this

modernist building in Gettysburg?

Because in the end, this case is not about an isolated building and not about architectural style; it is about the very idea of preservation, and this in turn impacts the discourse of architecture. I offer the following proposals for the Cyclorama, not as mandates, but as propositions available to any building.

One base scenario and sole objective of preservationists is preservation as Retention—fully intact and unchanged. However, in this instance there are two sets of preservationists: one party for the building and one party for the landscape. The site for the building, determined by NPS in 1958, was consistent with their policy at the time to orient visitors with the greatest perspective. It's also the vantage point of the Cyclorama Painting. The rationales for demolition put forth by NPS include the building's sensitive location, technical failures, and obsolescence. The building preservationists have argued for its architectural significance and the fact that NPS neglected their legal duties to assess the environmental impacts and analyze alternatives to demolition. This all amounts to a debate of legal terminology, not preservation, and is absurd on many fronts; however, it has kept the building standing.

The root of the debate lies in ongoing efforts to recreate the Gettysburg Battlefield to the appearance of Civil War times, what NPS terms restoration and rehabilitation. But since there's little left to actually restore, they are left to recreate by cutting down swaths of trees, sculpting land, and creating new wooden fences and stone walls—undoing where nature has healed the scars of war. Yet the roads, red stop signs, and power lines remain in the vistas. Thematic recreation, even with the best of intentions, opens the door to the dangers of remaking and embellishing history. While I understand the gravity of Gettysburg and the nostalgic desires of some, I feel the recreation of its fields is a fallacy of time and nature. Abraham

Lincoln said it best in his address: "In a larger sense, we can not dedicate, we can not consecrate, and we can not hallow this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract."

Then there are the more familiar rationales for demolition: It leaks, its systems are outdated, and the architects' intentions were never realized. These failures don't negate cultural relevance any more than the disintegration of wooden fence lines negates the cultural relevance of the Battle of Gettysburg. The building could easily be repaired and re-utilized with a complementary function to the newly constructed facility. However, maintaining properties in their original condition is not always possible and not always best. We must ask ourselves what we are preserving, and why? There are degrees of preservation that lie between maintaining the original condition and demolition.

Let us consider preservation as Informant: where an existing building takes the position of an informer, explaining source information to a user. In this scenario, the Cyclorama Center retains its core function—to act as an interpretation hub for the Gettysburg Battlefield. The only remaining portion of the building would be the ring of the rotunda in open air. Openings would be thoughtfully cut into the rotunda, framing key moments near and far on the battlefield as through the lens of a camera.

What if we think of preservation as Addition: a building added to another building? In this approach, the rotunda portion of Cyclorama would be moved several blocks to join a neighboring museum. It could revive the 900-square-foot electric map that depicts the fields and battle lines, and was once central to the Gettysburg experience. The orientation of Neutra's great hall could create a new community plaza, and become a staging ground for special events much like

Neutra's Cyclorama, shown in 2002.

Neutra had originally intended.

How about preservation as Network: a collection of buildings united by their history? What if the Cyclorama and other ailing midcentury marvels were revitalized as transient housing? They could trigger economic development, promote sustainability, and become renewed as destinations for all travelers.

What if we ponder preservation as Remnant: an artful examination of the physical and temporal aspects of a building? Parts of a building may become urban furniture like bus stops and kiosks, or find their way to museums and sculpture gardens as artifacts that trigger memory.

If we consider potential operations to a property, along with the underlying values of a property, we can form many degrees of preservation that have the power to enhance our historical awareness, create sustainable environments, embrace innovation, and enrich our culture. In doing so we could create a new kind of layered architecture that probes the ideas of memory and the meaning of preservation today.

Human inhabitation is a dynamic force. Our built environment is both witness to and proof of history. The act of preservation is a necessity in maintaining the memory and authenticity of this record. The idea of preservation began in the late 18th century to preserve 2,000-year-old monuments. Through the last century, the preservation movement has expanded its reach significantly: from monument to building to streetscape to landscape to urban sectors to government policy to tax incentives; everything is now potentially susceptible to preservation. With this environmental and cultural expansion comes exponential complexity and great responsibility, yet its curatorial principles remain overly simplistic. Concurrently with this expansion, the movement has embraced an increasing number of value propositions to rationalize its aims, yet its accepted outcomes remain singular in encapsulating our past. But all places and buildings have a continuing history; they are used, damaged, repaired, and bear the markings of actions and events throughout time. As modern culture moves forward, our environment expands, is re-inhabited, and is altered with invention. This leaves the idea of preservation in a precarious state. To continuously encapsulate our built environment is counter-productive; we face increasing risk of endangering invention and even forgetting the intentions of history. If we are to live with our history while embracing our future, we must rethink the very idea and standards of preservation. Culture cannot thrive in a preserved state; if all is encapsulated, then all is forgotten. There are unexplored degrees of preservation between its ever-present all-or-nothing proposition. As preservation has embraced multiple value rationales, it must too embrace multiple outcomes. Preservation has the potential to become the catalyst for shaping richer and healthier environments. The continued relevance of our history, including the Cyclorama Center, depends upon it.

JASON HART IS A CO-FOUNDER OF THE BOSTON-BASED CUBE DESIGN + RESEARCH.

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